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of God, all glorious;  
Great Day  
of Peace, so blest..."

—LOUISE R. WAITE

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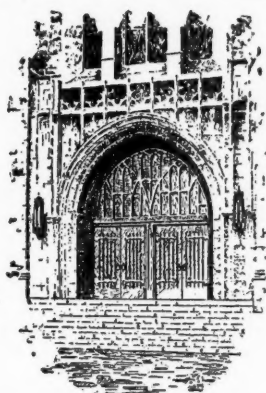
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This quotation is from a lecture "The English Organ of a Hundred Years Ago" delivered in April 1907 by Dr. Charles W. Pearce, who was for over forty years connected with the Royal College of Organists and with Trinity College.

It is interesting to note that even at the inception of the 'Romantic movement' in organ building, grave doubts were entertained as to the ultimate usefulness of this new tendency in the development. History has come to Dr. Pearce's aid and has justified his point of view—and this within the space of thirty-six years!

The return to the classic ideal is inevitable whenever the tangeant developments lessen the over all usefulness of the instrument.

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## REPERTOIRE AND REVIEWS

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### Christmas Music

\*AC—Burgundian, ar.H.R.Wilson: "*Patapan*," Am, 7p. me. (Birchard, 15¢). Another version of a most sprightly carol; Birchard issues it also for W3 and M3 choirs. Nothing religious about it but the spirit of Christmas happiness, of which it is packed full.

\*AW3C—English, ar.K.K.Davis: "*As it fell upon a night*," Ef, 7p. e. (Galaxy, 15¢). Text by Arranger. A delightful piece of music for any choir, true carol spirit, full of charm and loveliness.

AW3C—Robert W. GIBB: "*Rouse ye shepherds*," 6p. e. (Birchard, 15¢). C.T.Curtis text. A rather tuneful anthem with essential accompaniment, making melodious music for the average congregation and manless choir.

\*AWC—Indian, ar.H.Gaul: "*Stars lead us ever on*," Cm, 6p. s. me. (Ditson, 15¢). Indian text. It's the Sioux tribe, if you're interested. The melody is given a solo voice or voices in unison against which the other three parts sing an answering phrase, the accompaniment all the while holding it together. Quite worthy Christmas music for any choir.

AC—Morten J. LUVAAS: "*Carol of the Owl*," Bf, 2p. e. (Birchard, 10¢). V.G.Collins text. A rather attractive little carol-like bit of music that can be highly effective if done with enough artistry.

A8C—Ralph E. MARRYOTT: "*All among the leaves so green*," G, 8p. u. me. (Ditson, 15¢). A simple theme is used for a solo voice and answered by a companion theme sung by the other voices, with a variety of treatments but no new thematic materials. Might be monotonous but won't be if the organist does his duty. Recommended for all choirs.

AC—Frances McCOLLIN: "*All my heart this night rejoices*," C, 8p. u. md. (J. Fischer & Bro., 16¢). 1656 text. Here's a Christmas anthem of the more serious type for choirs specializing in unaccompanied work; some humming, lots of effects, no deliberate "modern" ugliness, excellent structure, and a good Christmas message. In this work the Composer comes back from her wanderings and shows how notes can really make music. Every good choir should do this one.

A8C—William S. NAGLE: "*Long long ago*," G, 6p. u. me. (Ditson, 15¢). Here's another good anthem that has everything a good anthem should have, and it makes the kind of music that appeals equally to the layman and the enlightened music-lover. Divided parts seem almost excusable here, possibly even warranted by the effects aimed at—and achieved, too. Some humming and ahs, but they're more than permissible at Christmas. Smooth, agreeable, welcome music.

A5C—Gardner READ: "*Saw you never in the twilight*," Em, 6p. s. d. (Ditson, 15¢). C.F.Alexander text. Why write any piece of church music with piano accompaniment? We can excuse Mr. Read here because he had a musical conception that requires pianistic effects, which any good organist will simulate easily and effectively enough. A contralto sings a solo and against it the arpeggios move along daintily and the chorus hums in 4-part. And, believe it or not, it is beautiful. Wouldn't expect that of Gardner Read, would you? He must have written it in his early youth when he still liked music.

AW3C—Charles REPPER: "*Candle Lights of Christmas*," Gm, 4p. me. (Birchard, 15¢). F.W.Young text. Carol-like music dominated by its minor key; 6-8 rhythm; for the better choirs capable of singing effectively in the generally hard tonality of minor.

\*AWC—Welsh, ar.G.J.Jones: "*Jesu Lullaby*," F, 3p. u. e. (Galaxy, 12¢). V.L.Roberts text. Some humming, but a lovely, warm, appealing lullaby, the kind of music that brings the Christmas spirit so beautifully into human hearts.

### General Service Music

A—Annabel M. BUCHANAN: "*Lord is my Shepherd*," F, 9p. me. (Galaxy, 16¢). "Dyer's Psalmist" text. An interesting setting, some passages quite original and effective, with others somewhat forced into their grooves. For the more experienced choirs.

A2—Dr. Roland DIGGLE: "*Strong Son of God*," Df, 3p. me. (Pond, 12¢). Tennyson text. In 5-4 rhythm, rather smooth and melodic, good texture; a worthy anthem. "*This is the hour of banquet*," Ef, 2p. e. (Pond, 10¢). Bonar text. Smoother and more melodious, and also, because of its saner rhythm, more effective. Junior choir could do it effectively.

A—Ferdinand DUNKLEY: "*Earth is the Lord's*," D, 6p. me. (Werlein, 20¢). Psalm text. Reproduced direct from manuscript, which is easy enough to read but none the less may impose difficulties with some choirs. A praise anthem with some passages of genuine appeal.

\*A—J.B.Dykes, ar.B.Treharne: "*Eternal Father strong to save*," C, 8p. e. (Boston Music Co., 15¢). The familiar hymn dressed up mildly for choirs wanting to use it as an anthem in these war days. This is "the navy hymn" and its treatment here is splendid; for choirs, not congregations, to sing.

AW—Alfred H. JOHNSON: "*Prayer for Peace*," Em, 4p. u. me. (J. Fischer & Bro., 15¢). V.G.Collins text. A prayer of appealing musical beauty, enhancing its text, and within reach of any choir, no matter how many men have been taken from it. Written for contralto solo against 3-part chorus of women, mostly humming. The text is particularly sound & wholesome to think about. Every choir should sing this.

A—George W. KEMMER: "*Office of Holy Communion*," Em, 16p. e. (Gray, 20¢). An unusually good setting, good for the music resulting and good for war-handicapped choirs.

A—Channing LEFEBVRE: "*Hymn to the Godhead*," 7p. o. me. (Gray, 15¢). Text 12th century. A brilliant anthem that has everything a modern anthem should have and none of the things no music should ever have; and there is also that first essential, an organ accompaniment. Not a prayer type but praise, brilliant, vigorous, commanding. Get it.

A—Edwin H. LEMARE: "*Prayer for Aviators*," F, 2p. e. (Boston Music Co., 10¢). B.M.Sturtevant text. A hymn for choirs or congregations, placing the aviators of war in their proper place along with soldiers and sailors in the liturgy of the church.

A—Claude MEANS: "*Lighten our darkness*," E, 4p. u. me. (Ditson, 10¢). Prayerbook text. A quiet, prayerful anthem, simple, rather appealing, and well written. Mr. Means has been having more compositions published now that he's in the armed forces than he had as a civilian; maybe this war will benefit some of us after all.

A4+—N. Lindsay NORDEN: "*Benedictus es Domine*," Fm, 8p. me. (J. Fischer & Bro., 16¢). English text. Divided parts, mostly harmonic in effect though with melodic passages for variety here and there; a worthy setting, mildly Russian in flavor.

A—James H. ROGERS: "*Prayer Responses*," 4p. e. (J.

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\*Bach, ar.T.T.Noble: *Choralprelude and Fugue Am*, 10p. (Galaxy, 75¢). The choralprelude, says Dr. Noble, is in the J. L. Krebs hand without indication of composership, but some authorities have considered it as coming from Bach. The fugue was for clavier and Forkel's library has two copies. If Bach didn't write the music, somebody rather good did. Interesting music for program-makers delighting in history.

### Organ Music

\*T.A.Arne: *Incidental Music in Comus*, 6p. e.

\*F.Dandrieu: *Rondeau les Fifres*, 7p. e.

\*W.Felton: *Con.C: Allegro*, 7p. me.

\*M.Green: *A Fancy, and Almand*, 6p. e.

\*H.Purcell: *Two Corantos*, 3p. e. All these are transcriptions, published in London, obtainable in America through Schubert; no prices given.

\*Bach, ar.H.Whitford: *Awake Thou Wintry Earth*, F, 3p. me. (Gray, 75¢). From cantata "Praised be the Lord." Graceful, tuneful, happy music.

BACH: *Choralprelude O God be Merciful to Me*, Fsm, 2p. e. (Gray, 50¢). Anybody can play this; given rich registration, anybody can like it; but not one "modern" composer in all the world can write anything like it.

Dr. Joseph W. CLOKEY'S *Mountain Sketches*, 10p. md. (Gray, 1924, \$1.25). If this was reviewed in these pages when published, T.A.O.'s records are at fault. *Jagged Peaks in the Starlight*, Bf, 3p. me. Picture music of real charm in spite of the dissonances. Nobody objects to dissonances that belong to a piece of music, but when they are introduced to impress somebody, then T.A.O. does object. Perhaps Dr. Clokey really started this H.W.G. contemporary series? If he did, his pupils didn't catch the first essential, for that is musical beauty—which abounds here. Grand chances for real registration too, which Dr. Clokey wisely leaves largely to a player's imagination. *Wind in the Pine Trees*, F, 4p. me. Dissonances again, and consecutive-fifths, but used by a real poet of the organ, they make beautiful music. But once more, so much depends upon registration; so if you like only baroque effects and Diapasons, please pass this by. *Canyon Walls*, Fm, 3p. me. More rugged, with fireworks, real picture music; if you can make the grade on a test like that, here's music for you. Now why do not our recitalists feature this suite a lot more? Here is real organ music, packed with merit.

Bruno HUHNS: *Colonial March*, G, 3p. e. (Schirmer, 50¢). The simplest sort of a march, for beginners, or possibly the Hammond electrotone.

E. Markham LEE: *Aubade*, D, 5p. me. (Cramer-Schubert). An attractive piece of service music of a good whole—some excellence with enough reserve to give it also a quality appeal; not hack-work but real music.

Arthur J. PRITCHARD: *Suite for Organ*, 17p. md. (Cramer-Schubert). Four movements, *Prelude*, *Little Rhapsody*, *Scherzo*, *Postlude*. First is rather dry, artificial; second is a fairly interesting meditation; third is in 5-4 rhythm; fourth is just what its name implies. Useful for services.

Alec ROWLEY: *Second Benedictus*, F, 5p. e. (Novello-Gray). "In quiet contemplation shall peace guide your ways," says a program-note line at the top; print that on the calendar when you use it for a Sunday morning prelude. It makes good wholesome music, moody, reflective, impressive for its musical message; excellent for any service; says something to every hearer.

\*Francis W. Snow: *Recital Pieces*, Vol. 1, 28p. (Wood, \$1.25). It is enough to list the content. Couperin's *Soeur*

*Monique*, F, 5p. e.; a delightful piece of music for any heart. Gigout's *Scherzo*, E, 12p. md.; as nice a piece of concert music as ever published. Bach's *In Dulci Jubilo*, G, 3p. e. Purcell's *Trumpet Tune*, D, 3p. Daquin's *Noel in G*, 6p. me.; you haven't heard this well done unless you have heard E. Power Biggs' recording. *Recital Pieces*, Vol. 2, 23p. (Wood, \$1.25). Contents: *Aria Da Chiesa*, 'composer unknown,' E, 3p.; a solemn postlude for any service, but not recital music. Couperin's *Benedictus*, Gm, 2p. e.; also church music. Widor's *Intermezzo*, Gm, 8p. md.; either concert or church; a toccata on two two-note figures alternating between the hands. Liszt's *Ave Maria*, Bf, 5p. e.; church music again, which any congregation will enjoy, especially with Liszt's name tacked on. Handel's *Allegro*, D, 5p. md.; and a charming piece for any recital, in spite of its structural simplicity. One thing Handel knew and practised was not to take himself more seriously than the urge to care-free happiness. Modern composers please take note.

Dr. Leo SOWERBY: *Arioso*, Af, 8p. me. (Gray, 75¢). A solemn, slow-moving melody over dissonant chords with all familiar consonances pretty well eliminated, and the melody itself going contrary to expectations but none the less furnishing moods of its own.

### Some New Organ Music

Reviews by ROLAND DIGGLE, Mus.Doc.

• A fine toccata-like number is *Kyrie Eleison* by Richard PURVIS (Sprague-Coleman), eight pages of exciting music with a five-note theme in the pedal; not overly difficult, it should prove valuable for recitals and services. It is the last of the Five Pieces on Gregorian Themes and strikes me as being the best; the form is straightforward and it does not have the harmonic bitterness the others have. I believe you will enjoy playing it.

Alec TEMPLETON's *Pastorale* (Sprague-Coleman) is attractive, easy, four pages, and makes a nice service prelude. The harmonic scheme is modern without being ugly and it is effective on a small instrument.

I recommend Arthur EINSTEIN's *And the Heavens Were Created* (Axelrod), five pages of effective organ music on a theme by Goldfarb. The Composer knows what fits & sounds well on an organ; I'm sure you will find it an excellent prelude.

LEMARE's *Nativity*, C. A. J. PARMENTIER's *Meditation and Remembrance*, and A. S. WALLACE's *Cantilena* (all Broadcast) are four attractive numbers that will make nice preludes; they are well written, and with the right registration and musical understanding, will prove popular. I like the Lemare best; it has all his old charm and finish. I have played it a number of times and it certainly appeals to the man in the pew. These four are especially effective on the Hammond electrotone for which the trigger-settings are given.

Having received some requests for suggestions of suitable preludes, I have looked up some I have found especially useful; they are not new, but they have been overlooked by most

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organists. J. Stuart ARCHER's *Ballade in E* I like very much; it is not difficult in spite of the key and goes well on a modest instrument. Middle section in 5-8 rhythm is quite charming and the whole seven pages are full of contrast and color. Equally useful is H. Sandiford TURNER's *Reverie in D*, not difficult, except for one or two spots; here the blind composer & organist has produced a work that goes well as a prelude, or, with quiet registration, during a communion service. I heard it on a broadcast from England, of works by blind composers, and it sounded well. On the same program was Alfred HOLLINS' excellent *Meditation*, which he told me was his favorite work for organ, another being the early *Andante in D*. I have used the *Meditation* and it always goes well, both in recital and service. It has a few tricky spots but is not difficult, nor is it too long for service use. All these are by Novello.

I am often asked which of my own pieces I use most in the services. Looking over my lists for the past five years I find *Vesper Prayer* (Schirmer), *Allegretto Grazioso* (Gray), and *Souvenir Poetique* (Schirmer) had first place. *Vesper Prayer*, which I often call A Morning Prayer, has been one of my best-sellers; it is also arranged as an anthem for mixed voices and as solos for high and medium voices, to the words "In heavenly love abiding." *Allegretto* is more difficult but makes a first-rate prelude of five or six minutes. Do not play it too fast, and let us have some tempo rubato in the middle section and on the last page. *Souvenir* is one of my favorites and with the right registration comes off well. Here again it should not be taken too fast, especially the middle part; it is a melody number for the man in the pew.

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# THE AMERICAN ORGANIST

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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### ● MUSIC REVIEWS

Before Composer:

\*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.

C—Christmas. P—Palm Sunday.

E—Easter. S—Special.

G—Good Friday T—Thanksgiving.

L—Lent.

After Title:

c.q.cq.qc.—Chorus, quartet, chorus

(preferred) or quartet, quartet

(preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor,

bass, high-voice, low-voice, medium-

voice solos (or duets etc. if hyphen-

ated).

o.u.—Organ accompaniment, or un-

accompanied.

e.d.m.v.—Easy, difficult, moderately,

very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

### ● INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail

photo.

p—Photo of case or auditorium.

s—Stoplist.

### ● INDEX OF PERSONALS

a—Article.

m—Marriage.

b—Biography.

n—Nativity.

c—Critique.

o—Obituary.

h—Honors.

p—Position change

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

\*—Photograph.

### ● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

\*\*Evening service or musicale.

Obvious Abbreviations:

a—Alto solo.

b—Bass solo.

c—Chorus.

d—Duet.

h—Harp.

j—Junior choir.

m—Men's voices.

off—Offertoire.

o—Organ.

p—Piano.

Hyphenating denotes duets, etc.

q—Quartet.

r—Response.

s—Soprano.

t—Tenor.

u—Unaccompanied.

v—Violin.

w—Women's

voices.

3p—3 pages, etc.

3-p—3-part, etc.

Vol. 26

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No. 10

## EDITORIALS & ARTICLES

Dom Bedos Organ Case.....	Cover-Plate .....	217
Harrison, G. Donald.....	Frontispiece .....	226
Freedom-Diasons-Hymns .....	Editorials .....	230
Definitive Phrasing .....	S. Harrison Lovewell.....	228

## THE ORGAN

Fifty Years Ago.....	Dr. Homer D. Blanchard.....	235
Three Little Gems.....	Reginald Whitworth.....	227
Organs: Rochester, Third Presbyterian.....	Johnson & Son.....	ahs235
Keswick, St. John's.....	Harrison & Harrison.....	abhs227

## CHURCH MUSIC

Dean Dunham: For Better Singing.....	Editorial .....	231
Mutterings of G. I. Organist.....	Mr. McManis .....	233
Newspapers Help .....	Mr. Parker .....	234
Organ for Processionals.....	Mr. Finney .....	234
Service Selections .....	Vespers, Mrs. Shisler .....	236

## RECITALS & RECITALISTS

Bidwell, Dr. Marshall.....	1942-3 Summary .....	237
Advance Programs .....	October .....	238

## NOTES & REVIEWS

Aeolian-Skinner Consolidates .....	246	Repertoire & Review, 220:
American Composers: November.....	236	Christmas & General .....
Cover-Plate .....	236	Organ and Sonata .....
He's In the Army Now.....	240	Organ, Dr. Diggle .....
		Organ, Dean Dunham .....

## PICTORIALLY

Cleveland, St. Philomena's.....	Holtkamp .....	p234
Greensburgh, First Presbyterian.....		p246
Pittsburgh, Carnegie Music Hall.....	Aeolian-Skinner .....	p238
Keswick, St. John's.....	Harrison & Harrison .....	b227

## PERSONALS

Bedos—Dom Bedos de Celles.....	236	Poister, Arthur .....	p246
Bidwell, Dr. Marshall.....	*s237, 244	Porter, Hugh .....	*241
Buzzi-Peccia, Arturo .....	o244	Quimby, Arthur W. ....	*235
Candlyn, T. Frederick H.....	p223	Riesberg, Frederick W.....	*ab232
Clokey, Dr. Joseph W.....	r222	Rodgers, Lt. John I.....	*p240
Crozier, Catharine .....	*239	Schreiner, Alexander .....	*243
Davis, Bruce H.....	p246	Shisler, Famee E. ....	s236
Decaux, Abel M.....	o244	Strange, Michael .....	*245
Fairclough, George H.....	246	Swinnen, Firmin .....	*242
Farnam, Lynnwood .....	*236	Sykes, Lauren B. ....	p246
Harrison, G. Donald.....	*226, 246	Walpole, Hugh .....	227
Johnston, Edward F.....	*244	Watkins, T. Cole .....	p240
LaBerger, B. E. & P. R.....	*231	Weinrich, Carl .....	*248

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who has completed the technical reorganization of the Aeolian-Skinner Organ Company so that its future policies will be dictated exclusively by stockholders from among its own staff and employees

# THE AMERICAN ORGANIST

October, 1943

## Three Little Gems of Unusual Beauty

By REGINALD WHITWORTH

Keswick, Cumberland, England, St. John's Church, and its organ

BOTH for the beauty of its setting and its association with the late Sir Hugh Walpole, a regular attendant during his life and now buried in its churchyard, St. John's Church, Keswick, Cumberland, England, is worthy of notice. This little market town is situated at the low end of Lake Derwentwater, with Skiddaw Mountain in the background—one of the world's beauty spots. From this church Walpole was buried, in a ceremony to be, by his request, without the air of mourning; before the service, Dr. Moore played Franck's Chorale No. 3 and Harwood's Requiem Aeternam; whilst the vicar was conducting the committal outside, the sounds of Bach's St. Ann Fugue could be heard.

The history of St. John's organs begins in May 1889 when the committee sold the old instrument, of which no details remain, for a hundred pounds, and contracted with a former Cavaille-Coll foreman for an organ that took a year to build and was dedicated on Trinity Sunday, June 1, 1890.

### ORGAN OF 1890

V-23. R-25. S-23. B-0. P-1286.

PEDAL: 30-Note		Hohlflöte	
16	Bourdon		Viole de Gambe
	Contrabass		Voix Celeste tc
8	Principal	4	Principal
	GREAT: 56-Note	III	Mixture
16	Bourdon	8	Horn
8	Diapason		Oboe
	Clarabella		Vox Humana tc
4	Principal		Tremulant
2	Fifteenth		CHOIR: 56-Note
8	Trumpet	8	Dulciana
	SWELL: 56-Note		Lieblichgedeckt
16	Lieblich	4	Flauto Traverso
8	Diapason	8	Clarinet tc

Couplers 8: G-P. S-P. C-P. S-G-16-8. C-G. S-4. S-C.

Fixed Combinations 6: GP-3. SP-3.

Crescendos 1: Swell.

Reversibles 1: G-P (given the unusual name, Self-Recovering Pedal).

Blown by a water-motor, the instrument occupied the entire chancel section of the north aisle, with fronts facing west and south.

About 1911 the authorities wanted to open up this north-east corner as a side chapel, but it was full of organ. There was no room in the chancel itself for an organ of this size. Finally it was decided to have a smaller organ, the builders to use what they wanted from the 1890 instrument, and Harrison & Harrison were entrusted with the work.

*Beauty of lake and mountains is matched perfectly by a little country village on the shore and the comparatively modern stone church where Hugh Walpole attended services; the organ, also a miniature, is similarly pretty much a work of art.*

### ORGAN OF 1912

V-15. R-15. S-15. B-0. P-774.

PEDAL: 30-Note		4	Octave
16	Sub-Bass	2	Fifteenth
	Open Wood		SWELL: 58-Note
8	Violoncello	8	Violin Diapason
	GREAT: 58-Note		Lieblichgedeckt
16	Bourdon		Viole de Gambe
8	Diapason-1	4	Voix Celeste
	Diapason-2	8	Waldflöte
	Claribel Flute		Cornopean
			Tremulant

Couplers 4: G-P. S-P. S-G. S-4. Combinations 6: G-3. S-3. Reversibles 1: G-P. Crescendos 1: S. Pneumatic action for all keys and the manual couplers, mechanical action for pedal couplers, stops, and combinations. Wind-pressures: 3 1/2" for Pedal and Great, 5" for Swell and action.

Not a very exciting list of stops! Whatever may be thought of the idea of reducing a Victorian 3m to a small two-decker, the fact remains that the little organ is a success beyond question. Such of the pipework as was used again from the old organ was rescaled and revoiced, wind-pressures were altered, and additional pipes supplied where necessary; the result is practically a new organ and a triumph of artistry for



ST. JOHN'S, KESWICK

where peace & beauty reign; photo by courtesy of Maysons, Keswick. Here Hugh Walpole attended church and here he lies buried.

the late Arthur Harrison. The late William Wolstenholme, on first hearing a recital on the instrument, promptly guessed it to contain about 35 voices, and he was not the only organist of reputation to be surprised that it had only 15. True, the credit for this must go to Dr. Moore for his skilful use of the handful of stops. It is indeed a little organ of big effects.

The Great large Diapason is considered by some the finest major Diapason ever produced by Arthur Harrison. Such is its harmonic content that it can truly be said, "This stop is an organ in itself." Prolonged hearing is by no means wearisome. Careful listening reveals a suspicion of sub-unison and a considerable portion of the harmonic series. Diapason-2, from the old organ, is by comparison a calm voice, though not a quiet one; it can be used perfectly with the rest of the Great, leaving the big Diapason for the climax. Octave has just a dash of Geigen; midway in power between the two Diapasons, it can be used with either. Fifteenth adds sparkle without scream—something all too rarely achieved in small organs. Beautifully liquid in the upper octaves, 16' Bourdon possesses a quiet bass; it blends admirably with the Diapason chorus. Unfortunately Claribel Flute had to be kept down for an accompaniment stop, consequently it loses somewhat from a tonal viewpoint but its usefulness is increased; in my opinion it is better omitted from the Diapason-ensemble.

Cornoepen is the making of the Swell Organ—big, fiery, and yet in no way vulgar. Used with or without octave-coupler (Tuba-wise) against the Great Diapasons, it gives the impression that the organ is much larger. Used as a chorus reed in full-Swell, aided by the magnificent swellbox and the octave-coupler, the resultant ensemble is remarkable despite the lack of a mixture. Doubtless the harmonics of the keen Viole, and of the rather hard-toned Violin Diapason, help in this matter. The string-tone pipes are made of almost pure tin. Gambe is a rich keen string of great refinement, the Celeste being less keen and somewhat quieter, associating quite happily with Violin Diapason or Lieblichgedeckt. Violin Diapason, though slightly hard, is a cantabile voice, very agreeable in solo. Waldfloete is bright, clear, and well defined, and thus acts as a foil to the fluid tones of the luscious Lieblichgedeckt. The great refinement of regulation assists in the remarkable blending properties of these voices and makes the octave-coupler effective in a variety of combinations.

The grandeur of the three Pedal voices has to be experienced to be believed. The old Open Wood was increased in scale four notes, new Harrison pipes being added at the bottom, and the result is a voice of great drive, definition, and dignity; its vibrations can actually be felt in the extreme back pews. Sub-Bass is very foundational and can be used in combinations from piano to mezzoforte. The Great Bourdon makes an admirable Pedal bass for pianissimo effects. Violoncello, of spotted-metal throughout, forms an excellent solo voice in addition to giving point to normal Pedal passages. It seems a

pity the Pedal ranks were not extended upward to full compass.

What factors contribute to the success of this tiny instrument and make it so worth writing about? First, the skill and artistry of its builders in scaling, voicing, and finishing. Second, the ample space afforded the pipe-work. The Great is in the open, with adequate space above, the pipes speaking directly up to the barrel roof of the chancel. The Swell is exposed on all sides, again with ample space above, the shutters opening into a wide space under the north chancel arch. The Pedal pipes also have considerable space around and above them.

Third, the organ stands more or less over a resonating vault or chamber; this is particularly helpful to the Pedal Open Wood. Fourth, wind-pressures have been carefully considered. And last but not least, the little organ is cathedral-built—or built in the grand style, as I prefer to call it. Ample reservoirs, spacious wind-trunks, large concussion-bellows, substantial swellbox, roomy windchests, highly finished action—in short, a work of art. After thirty years of service the action still functions well. In the chamber below, the Discus blower is so silent that a pilot-light at the console is a necessity.

The organist is Dr. John E. Moore and to hear him give a recital on this organ is to forget entirely its modest dimensions. For twenty-three years Dr. Moore has been giving a series of recitals each August, and the large audiences, in view of the smallness of the town and the counter-attractions of such superb scenery, are a witness to the excellence of the fare provided.

I record my sincere thanks to Dr. Moore for his courtesies on my several visits, to Messrs. Harrison & Harrison for details, and to Messrs. Mayson of Keswick for permission to reproduce here their admirable photographs.

## Definitive Phrasing

By S. HARRISON LOVEWELL

THERE is nothing especially new about the idea of a definite and intelligible marking of precise phrases and other component parts of period-building in music. So far as is known the movement began with Francois Couperin, was developed by Lussy, and finally perfected by Riemann. From all accounts, the perfected state has been a nightmare to those musicians who seemingly are unable or have no desire to analyze great classical music in order to learn at first hand its rich thematic detail. However, he who is unwilling to submit his understanding to this tedious process can hardly present the organ works of the Bach epoch in a way that will arouse enthusiasm for their intrinsic beauties; and by just that much the inherent qualities of the music must inevitably fall below the level determined by the composer.

Definitive phrasing makes its strongest appeal to those organists who can rightly claim for themselves the status of artists and therefore in every way are comparable to the great violinists and pianists of our time. When an artist performs—regardless of the medium—he knows absolutely the substance of the composition he is about to interpret, and by so knowing, the whole work is at once turned into something precious to mind and soul. Under his hands Bach's music is transformed from notes into that which is very human and inspiring. His music ranges through the whole gamut of human emotions.

Consider Bach's great B-minor Prelude & Fugue. This glorious music is far more than a matter of superlative technic and metronomic precision. It equals the highest moments in either his "B-Minor Mass" or his "Passion According to St.



KESWICK, CUMBERLAND, ENGLAND

A little organ in a little church in a little village by a little lake, all of them works of art; photo by courtesy of Maysons, Keswick.



Matthew," and for that reason should be played with the very same artistry great violinists display when they perform the D-minor Chaconne. The violin in the hands of an Ysaye presents the richest of tone-colors and employs all possible dynamic changes while in volume the instrument approximates a symphonic orchestra. Unfortunately the extremely great artists alone can accomplish such wonders. In what follows no attempt will be made to analyze a single composition by Bach or any other composer, but I hope to at least suggest just what can be accomplished in a practical way by a thorough study of great music by means of the guiding principles of definitive phrasing.

In doing this sort of work almost no new symbols are used. Various kinds of touch are clearly indicated, and with the exception of the tie a bowed line is always a phrase sign. Hence no confusion regarding the use of the symbols can arise. Possibly the first requisite is an exact understanding of metrical construction. Over the metrical relations that determine periods must be superimposed the rhythmical diversities that give life to the whole composition.

Since about the year 1600 the barline has shown the balance between upbeat and downbeat, but the barline has also occasioned many difficulties because in compound measure too frequently it has changed masculine endings into feminine and feminine endings into masculine, and all this without discrimination on the part of the composer.

At the outset let it be understood that with the exception of dance-forms—and not always then—Bach seldom wrote in eight-measure periods. How then will you treat a ten-measure period? Or a sentence having fewer than the normal eight measures? Then there are the confirmatory measures of higher potencies that greatly enlarge the period. All these regular and irregular forms must be fully understood before phrase-signs can be added. In Bach and Beethoven there often occur three-measure phrases and these new groupings are troublesome.

Going further, can iambic be distinguished from trochaic, or anapaestic from dactylic? Points-of-imitation, Bach's favorite device, is often the cause of manifold irregularities and too often it is puzzling to determine accents of higher order in contrast to those of lower order. Even in the B-minor Prelude, Bach has used the barline without consistency—a matter that apparently means nothing to the average organist, even though it affects the rhythm of the music and supplants agogic accents with dynamic accents. Thereby measures that have pathos become declarative, or almost anything that they should not be and have vitality. It is the irregularities of construction that make Bach's music so hard to understand and appreciate, and so it is imperative that the performer spend abundant time in clarifying his performance before appearing before an audience.

When once all the intricacies of metrical and rhythmical construction of a great composition have been mastered, then these irregularities become the foundation-stones of a strongly emotional interpretation of Bach's master-works. Metrical diversity in one and the same composition produces the highest form of unity. It is the duty of definitive phrasing to take cognizance of all irregularities of structure and to indicate them in a logical, easily understood manner. It can be done!

It has now become necessary to corroborate and correct every part of our analysis by a deep study of all harmonic progressions. Personally, after a long acquaintance with the dual system of harmony, I have learned its superiority over the thorough-bass system with its impotency to maintain unity of tonal relationships regardless of manifoldness of chords that seemingly contradict the key-signature. The rule to be followed is that there be no modulation until there is a full cadence that implies a new tonic. Until chords can be indicated as being related not only in the first degree but like-

wise in the second, or even third degree, can unity of key without modulation be maintained.

The symbols used for harmonic analysis can be learned in a few moments and the method of analyzing is so perspicuous and simple in operation it is too bad that so valuable an adjunct is not more generally employed. Tonal functions and the letter symbols greatly facilitate the work of definitive phrasing. Experience has taught me the value of writing out in manuscript a Bach composition with an extra staff for the harmonic structure. (This harmonic structure can also serve as the basis of improvisation.)

Finally, it is also wise to work out on a separate sheet all the motives used by the composer in the course of the thematic structure. This is extremely valuable because Bach is peculiarly rich in his themes. There will be disclosed an infinite number of diverse and contrasting elements. A favorite form of motive belongs to his toccatas where he almost invariably begins the theme with a feminine ending consisting of tonic prime, subsemitone, and tonic prime. Repeatedly I have called attention to this characteristic in conjunction with musical criticism. He also delights in bringing into juxtaposition upward progressing leading-tones and leading-tones downward. Such polarity is often a clue to the correct interpretation of the music. When all the motives have been assembled and studied, then marks of expression should be written against them.

It will be observed that Bach delights in tripartite construction and this is particularly true of his great fugues. Of these the middle section with its modulations calls for a more intense performance than does the exposition section. The return to the principal key can often lead to a quiet conclusion on soft registers. On the contrary, organists are prone to use full-organ at the wrong moment and thus disturb the balance of the composition. A false climax is a barbarity. Neither is it desirable to play a great work throughout on heavy registers. Human qualities of sadness, sorrow, pathos on the one hand, and those which are dramatic and of great virility, call for tonal contrasts, not sheer volume. Some passages are found to be tender and exquisite, and such should be treated with delicacy and not with loud-sounding cymbals.

It is my belief that superior organplaying must first be preceded by a thorough study of Bach's piano works. To that end it is recommended that the Liszt edition of the organ music be mastered in all the wonderful interchange of tone-qualities and emotional meanings before the same music—preludes and fugues—be attempted at the organ. I am still awaiting the time when organists will perform Bach with all that characterized the late Harold Samuels in his public performances of Bach's piano compositions. I am afraid that I shall not live to see that day!

To do justice to definitive phrasing would require a lengthy treatise with abundant illustrations. There would have to be given examples of wrongly-placed barlines, the correct phrasing of motives, complicated harmonic structures, remarkable modulations, deceptive cadences, confirmatory clauses, and an infinite number of other illuminative items culled from a vast literature. But who will undertake the important task of thus educating organists in the art of playing Bach? Not I!

### It Goes This Way

• A telephone voice said, "This is the bindery; your September is all ready to go to the postoffice but we can't reach the truckman." T.A.O. reached the truckman but again the telephone voice: "No, we don't work on Saturdays . . . Monday is 'labor' day and we don't work then either. . . . No, we can't pick it up till Tuesday." The loss of three days is probably not important. Management is always willing to work; labor's loss of that willingness is the foundation upon which New Deal Naziism is being built in America.—Ed.

# EDITORIAL COMMENTS

## AND REVIEWS

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In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ

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### Freedom — Diapasons — Hymns

**W**ANT to retain the Four Freedoms they glibly talk about today? T.A.O. readers, if I know anything about them, don't care a continental about any four freedoms or forty or forty thousand. The thing we all want and propose to work for, as soon as the present emergency is over, is the forty million or forty billion freedoms that belong to every honest & industrious human being, and we can't be fooled by any set of Washington Hitlers or Mussolinis into trading Four Freedoms for the forty billion and calling it satisfactory. Certainly there must be some decent people still living in Germany. It's time we remember what happened to them when they began to trade with their Hitler and exchange their obligations to civilized America, Belgium, England, and France for the freedom from obligations Hitlerism was promising them. When this war is over it will be our duty to trade our present New Dealism, with all its rosy promises, back again for the sturdy Americanism we sacrificed when we adopted Roosevelt's idiotic notion that a man should work for what he can get, not what he can earn, or if he's not willing to try to earn anything, that we should hand him a living on the silver platter of Social Security. This Roosevelt Naziism came into being when labor unionism through the C.I.O. bought half a million dollars' worth of pro-labor legislation by handing that amount of money into the coffers of the organization then trying to elect its first leader. While all decent men slept, they succeeded, all too well.

—t.s.b.—  
"When the statement is made that Diapasons are 'a fairly recent development,' and it is suggested they be omitted from the organ, I begin to wonder just where this is to end. Silbermann did not feel that Diapasons were detrimental to the ensemble. It has been my impression through the years that Diapasons were the foundation tone and the chief characteristic of the organ."

Our correspondent loves richness in an organ as much as I always did and still do. He's sick of hard, barren, rock-like organ playing. So am I. How about Diapasons? I've always hated the way they sound.

In that little chronological summary of Bach's life we have the stoplists of the three organs he played as official organist, and there is not a Diapason in one of them. I've just turned back to former T.A.O. pages to see what Silbermann did and discover that there's not a Diapason in any of the first ten stoplists inspected, nor a Diapason in another ten old organs by other German builders of that era. Then I turned to two of the largest more modern German examples, and again there is not a Diapason anywhere in sight.

We in America have taken it for granted that a Prinzipal or Principal and a Diapason were one & the same animal, but Mr. Ernest White demands that we use our words much more carefully than that, and I side with him. We must be more careful, because a Silbermann 8' Principal does not sound, they tell me, in the least like a typical American 8' Diapason. If they do not sound alike, then they definitely are not alike. The rather painful fact is that organbuilding in America merely grew up out of our own native ears and ideas, with very little actual knowledge to back it up. What is

knowledge? It's merely the experience gained by masters of any craft. Here we did not consult those masters at all.

Senator Richards doesn't care much whether we call a thing a Diapason or a Principal, just so it sounds right to his ears. Mr. White cares a lot. The Diapason as we've known it sounds bad to his ears and to mine, and he wants none of it; he knows the Principal can, should, and does sound far better, and he refuses to put the unpleasant Diapason tag on a pleasant Principal. And he's right. Though Senator Richards and Mr. White seem to disagree, they really don't; they both want almost exactly the same thing. (And they'll both vehemently deny it when they see this, but it's true just the same.)

If I had time I'd continue the search through every Silbermann stoplist published in these pages, but after scanning ten Silbermanns without finding a single Diapason anywhere, I gave up the search.

Mr. E. Power Biggs said something in our April 1942 columns which I've never forgotten: "Not every sentence has to cover every possible side of a question." Neither Mr. White, nor the Senator, nor any other writer can be expected to so frame their sentences that every statement, each one taken all by itself, has to be so complete that it can't be misunderstood or misinterpreted or challenged. Otherwise we'd never get anywhere.

—t.s.b.—  
"The greatest spiritual benefits have come to the church through powerful congregational singing," says a correspondent who wants to do something to improve congregational singing all over America. I think the greatest spiritual benefits have come from pondering the spirit and will of God—as revealed in that placid lake you like to visit on vacation, or that grand mountain view, or the fragrance and beauty of a rose, or in listening to Reubke's Sonata played on the Cadet Chapel organ, or in studying the deeds and words of Christ as recorded in the New Testament. I think about all we get out of hymn-singing, or any other form of community-singing, is the physical thrill, mild or vibrant, of participating in a mass movement. They use marching songs in the army when the men need a bit of pep and can't get it from a glass of beer (if anyone ever got it that way) or a good cigar, but when the time of battle comes they don't bother with beer or cigars or singing half as much as they do with the ammunition-supply trains.

I like to smoke cigars, but I don't do it in church. Maybe some people still like to sing, but unless they are competent professionals I think they have no right to do it in Carnegie Hall or the Metropolitan Opera House or in any respectable and solemn church service.

Humanity changes. I think we should move with the change, not against it. I think the thing that is wrong with the church services is not that people no longer sing but rather that we still try to make them sing. We don't go to a concert or the opera or a lecture or a theater to participate. We go to get something for ourselves. We must go to church for the same reason—and raise holy blazes with the church managers if we fail to get it. We don't want our organs built by amateurs, nor even designed by them; and we don't want our church services conducted by amateurs either.

Progress is hardly ever an operation; it's nearly always a

process, a growth. Progress in the church service can come chiefly by a closer cooperation between perfectly competent ministers and organists. I think the silliest thing in the whole church world is the hodge-podge of disjointed items that passes as a service in the average church. The church professes to believe in the Bible, believe it alone declares the mind and will of God; why in the world then doesn't the church use the Bible a whole of a lot more in all its services? I don't mean the Epistles, or Numbers, or the Psalms; these are hardly better than silly. I mean the Four Gospels, perhaps Revelation, and smatterings of the nobler portions of Genesis and the major prophets.

Hymns are purely church, and some of them are truly grand. But their grandeur is not enhanced by incompetent congregational groanings or squeakings. Take them away from the congregation and give them to the choir.

To me the climax of church-service impressiveness is now what I experience in Mr. White's church of St. Mary the Virgin. We can't get that in a barn, or with a Hammond electrophone or parlor harmonium. Too many churches are merely glorified barns.

As we approach a new season, our effort dare not be wasted on minor issues. We've got to dig down more efficiently on the major problem of native worth in all we put into the service and in expert competence in performing every item of it. Instead of trying to have our service or our congregation chatter to God, why not reverse it and do our utmost to let God have something to say to our congregations?—T.S.B.



## For Better Singing

By ROWLAND W. DUNHAM

Associate Editor, Church Department

It has been my custom to listen to the Saturday afternoon broadcast of the Metropolitan Opera. Realizing the things that radio engineers can do to such reproductions it occurred to me that in spite of cutting down loud passages and stepping up soft ones, there was one detail which comes over exactly as originated: intonation.

Years ago a New York critic remarked that the best thing that could happen to the Metropolitan cast was to take them to one of those numerous stations advertising "flats fixed." Perhaps I am supersensitive about this matter but there seems to be continued evidence that such a suggestion is still appropriate. When I talk to singers about it they invariably tell me that a vocalist must adjust his pitch with such rapidity that it is too much to expect him to match the violinist.

Several times I have checked singers with a score to see if they came close to the correct notes, on one hand, or were simply out of tune. While there is a possibly justified inaccuracy in note-singing (due to the dramatic situation) there still remains the unmistakable deviation in pitch that irritates me no end. Some of the most famous singers are the worst offenders. One illustrious coloratura soprano is so flat that I might marvel at her eminence did I not know something about the key to success. On the other side of the picture, some of the lesser lights are living examples of consistent purity of intonation.

The lesson in all this for organists is a constant vigilance in choral work. Here again one may find many illustrations of the good and the bad over that same medium—the radio. In listening to choral works and church services the hearers must be impressed by the lack of astuteness on the part of many directors. We can find a large number of such programs especially on Sunday. Just recently a church service came through which had a perfectly stunning choir. There



EXACTLY FOUR MONTHS YOUNG

Bernard Emile and Phillip Raymond LaBerge, twin sons of a great artist Claire Coci and her husband Bernard R. LaBerge, concert manager.

were fine tone, good dynamics, a devotional style, and truly excellent intonation. This organization was from a relatively unknown church and the director's name I had never heard before.

One of the most amazing examples of careful drill in this respect comes from many of the highschool choruses. Here we find young voices, lacking in maturity, but sweet and true. The conductors have evidently spent much time in ear-training work with these boys and girls. The result speaks for itself. If my readers are not familiar with the methods used by these publicschool musicians, the best of them, it would pay to investigate. Observe how these youngsters sing chords, very softly at first, the director listening closely and checking parts that are flat or sharp. Notice the enthusiasm of the singers in hearing the perfection of chord-blending. They love it!

What happens in the average choir rehearsal (we judge by the results we note)? Usually there is so much ground to be covered that vocal work and ear-training are completely neglected. The hymns for Sunday may be "gone over." Then a series of anthems, chants, and responses are rushed through with an attempt to learn most of the notes and perhaps secure a few expressive effects. If it appears that the choir can get by next Sunday morning without serious catastrophies, the rehearsal is a success. While I realize many good choirs exist, and that choral singing is definitely on the up-grade, there still remain far too many organists to whom the above description fits like the proverbial glove.

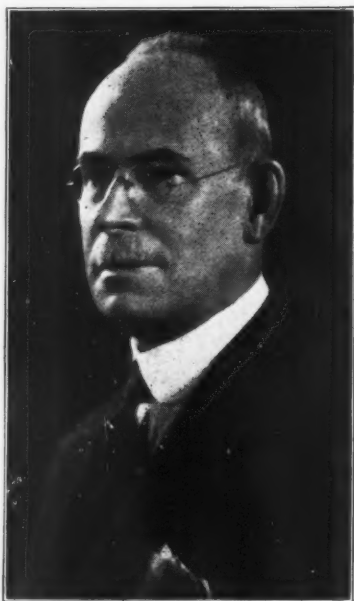
Get your score out some Saturday afternoon and see what the world's greatest opera company does to the music. Think it over and decide whether or not you honestly believe intonation is important. If you don't, forget what has gone before as the rantings of a musical cynic. If you do, go further in your search and see if you cannot find some really fine singing in less exalted places. Perhaps you can learn something and can thereby make your own work more nearly worthy of a profession whose watchword ought to be Sincerity.

## Hang Together or Starve Separately?

• The new season is here; if we are too "busy" to support ourselves, can we expect others to support us? The climax of a musician's sphere is either a recital or a composition, both top-ranking jobs. Paderewski could get several thousand dollars for a recital, even on such a limited instrument as a piano. Why cannot a concert organist do it? It took years of missionary work to gain such a fee for a Paderewski and it will take years to gain it for a concert organist. "What would you give to have heard Bach, to have seen him play, to have studied his technic as he sat at the organ? Great artists are few and far between. They are individualistic; their work is not duplicated by another. They cannot be imitated or



duplicated; they are themselves, alone." Fay Leone Faurote said that in announcing Lynnwood Farnam and the other artists then beginning concert careers under his management. So far in American history, only Bernard R. LaBerge has had the courage and tenacity to fight for the concert organist in the face of increasing difficulties. An hour's lesson with any one of his artists would cost at least five dollars, perhaps twenty; if in every large city the professional organists would join in a plan of each contributing five dollars as a starting fund toward presenting three genuine concert organists in their city this season, they would not only have an instructive experience worth many times that amount, but they would be gaining prominence for the organ and for themselves as professional organists, and, as usually happens, enough tickets would be sold to pay the cost of the series and leave a profit for the local organists backing the program. Then there is the publisher too. Every composer who has had his manuscript rejected has blamed the publisher. Don't blame the publisher, blame ourselves in the profession because we have only sniffed at, not bought the new publications offered us. And the organbuilder, now almost strangled by political conditions, needs all the servicing and repair work we can give him—or do we think it's better to let the organ cipher or go out of tune, and have our congregations blame us for the bad music that certainly will result? We of the organ world have a vicious economic war on our hands; we can win if we work for each other. And the way to do that is not to clap our hands when the other fellow starts it but to start that worthy job for ourselves.—ED.



FREDERICK W. RIESBERG

who retires from the staff of *Musical Courier* after more than half a century in the realms of journalism and the organ

## Frederick W. Riesberg

A brief BIOGRAPHY  
Upon his retirement after half a century with *Musical Courier*

• It takes more than the average engineering to successfully reach a ripe old age; he who achieves it deserves more than the average honor when he has a career upon which he can look back with pride. Mr. Riesberg can be proud of his past; it's now an accomplishment, not merely a hope. As concisely as we can state it, here is the record.

Frederick W. Riesberg was born April 8, 1863, in Norwich, N.Y., graduated from highschool there in 1880 and turned to music, finishing in the Leipzig Royal Conservatory in 1883, spending the next year in Berlin; his organ teacher

was Paperitz, chiefly; theory teachers were Jadassohn and Richter; piano, Reinecke and Scharwenka. His first church position was with the Catholic Church, Norwich, in 1878; for his three years in Leipzig he was organist of the American Chapel, serving similarly in Berlin in his year there. In 1886 he became organist of Lafayette Presbyterian, Buffalo, N.Y.; later positions were Rutgers Presbyterian in 1897 and Central Baptist 1900, both New York City; thence in 1910 to Greene Avenue Baptist, Brooklyn, and in 1928 to Calvary Baptist, New York, where he had a 4-90 Welte-Tripp installed in the new church in 1930, and large adult and children's choirs. He retired from church work in 1940.

He married twice, first Bessie Matteson, and in 1904 Harriet Barkley, an opera singer, and they have four children; a daughter, Mrs. Walter D. Bull, is a violinist, winner of the 1920 Von Ende prize. In addition to his church work Mr. Riesberg was on the faculties of the New York College of Music and N. Y. School of Music & Arts; as recitalist he played at the Pan American, St. Louis, and Philadelphia Sesquicentennial Expositions.

Mr. Riesberg was good at business as well as at art; he began to earn money as an organist aged 15 and two years later had saved a thousand dollars toward his four years of study in Leipzig and Berlin. His mother was the Buffalo representative of *Musical Courier*, and he took over her work for the *Courier* in 1890; moving to New York City in 1896 he entered the *Courier's* home office as business representative and editor of its organ news & reviews. It was in this capacity he chose to be most active and best known in the Metropolitan district, and from these activities he now retires, moving to Norwich, "the smallest city in New York state," where his ancestors settled in 1848.

He has earned his retirement, hasn't he? The *Courier* gave it to him, with regrets, calling him the "senior member of the staff." The *Courier* evidently likes the Riesbergs, for just as F. W. succeeded his mother in her association with them when she retired in 1890, his sister Louise H. Marvin now succeeds him in 1943. He has been only mildly active in composition, with an anthem, "Now the day is over," in the Ashmall catalogue, and a piano piece, *Hunter's Horn*, published by Steadman; in manuscript are a Festival March and Funeral March, for full orchestra. May he live long to enjoy the years of leisure he has abundantly earned.—T.S.B.

## Organ Pieces I Like

By Dean ROWLAND W. DUNHAM  
Reviews in which the Author champions the kind of music he likes

• [Other articles in this series will be found on May page 108, July p.159, August p.207.] The final four numbers published to date in the 'contemporary' organ series, all by the H. W. Gray Co., present some sharp and interesting contrasts. Philip James is a New Yorker, born across the river in Jersey City; his contributions to church and organ music are too important to require elaboration. Ernst Krenek, an Austrian, achieved favorable notice, particularly in the field of opera, before he came to America; his *Studies in Counterpoint* is an exposition of linear treatment of the twelve-tone technic. Darius Milhaud was instrumental in forming the famous group of Parisian composers as *The Six* in 1919. Virgil Thomson, music critic of the *New York Herald-Tribune*, is from Kansas City; he was at one time organist at King's Chapel, Boston.

PHILIP JAMES' *Pantomime* is in the later manner characterized by chords built in fourths, bi-planar harmonies and altered chords. Since many of the effects depend upon certain tonal colors, it is necessary to work this out as indicated rather than expecting to sample the music at the piano. The first page establishes the pattern and style. There are many altered seventh and ninth chords. An undulating motive is developed at some length in an intriguing attractiveness that one finds



increasingly beautiful. There is a contrasting use of the opening figure—on page seven worked out in dual tonalities. Played with subdued restraint, at a moderate tempo, and registration approximately as suggested, the organist will find that what appears to be tonal clashes will have a charm that will fascinate him. If he is unfamiliar with the modern idiom, a true perspective and appreciation may be slow in arriving, but the eventual appraisal will inevitably be far more favorable than seemed possible at the start.

DARIUS MILHAUD's *Pastorale* is a graceful, melodic piece of music that will appeal to any musician. There is no attempt at profundity, rather does one get the impression of a delightful landscape in the springtime. Atonality and unusual harmonic effects are absent. Seventh and ninth chords abound. It is quite homophonic. Registrational experiments seem to be in order. For the conservative who thinks he can not tolerate 'modern' composers this little *Pastorale* will be a surprise and a joy to play in church or recital.

ERNST KRENEK's *Sonata*, of all the compositions in the series, is most likely to prove a stumbling-block for those who wish to use the entire series. To begin with, it is an exemplification of atonal counterpoint with all the difficulties this style implies. Harsh effects are particularly prominent in the louder passages. For instance, the first page may be decidedly irritating at first, and may never be acceptable to many. On the other hand, the second motive on page two possesses a genuine beauty, when played on soft strings or Flute Celeste. There is a development leading to a climax on a strident discord. The *Andante* appears without a break and contains some rather nice effects. A lively *Scherzo* section follows. The last page is a recapitulation of the first, fortissimo with a hair-raising cadence. To evaluate an extreme piece of music such as this requires honest and thorough effort. I do not feel especially sympathetic personally, but there may be a distinct appeal to many musicians.

VIRGIL THOMSON's *Pastorale on a Christmas Plainsong* is real Christmas organ music based on the familiar tune associated with the words "Of a Father's love begotten." The plainchant is announced alone on flute or solo reed. Variation one adds a simple counterpoint below (string) with a partial bass part. Next comes a more ornate descant above the cantus. The third presents a Clarinet solo melody with the theme sounding above (2' stop), the pedal moving well with the other parts. A final variation builds up to a good full forte and then fades away. This is a little gem for the Christmas season. It has a distinction and beauty that add to the sheer loveliness of the plainsong. Nowhere is there the slightest attempt to force an artificial or 'modern' harmony into the transparent texture. We have yet to have anybody hear it who did not find it beautiful, as our faculty members did. There is no mistaking the purpose of the music. A slight oriental flavor is found in some sections. This selection is sincere and worthwhile.

In making a summary of the merits of these four compositions, I recommend highly the Pastorales of Milhaud and Thomson; neither is beyond the ken of the most conservative, and the ordinary listener will find much pleasure in either one. Pantomime is a bit more unusual in style and workmanship; it must be carefully and sympathetically prepared, played to give full effect to its fine qualities, and repeated frequently to do justice to its true possibilities. Except for recitals of a sort that could suitably include such a work, the Sonata would probably have limited use.

### How Fiorello La Guardia Runs New York

• "Never in the history of our city has such a condition of pauperism, vice, and crime contrived together to push out the better and tax-paying elements in favor of a wholesale pauperism which by its continual thrusting into the public grab-bag has rapidly driven us toward municipal bankruptcy."—JUDGE FRANKLIN TAYLOR.



### AS YOU NEVER DROVE BEFORE!

Many a soldier owes his life to a commander who never let him slacken for a single fatal instant! And after the war, many a worker will owe his economic safety to a leader who drove him continuously for higher Pay-Roll allotments.

Despite higher taxes and prices, the average worker still has more money than ever before—particularly on the basis of the family income. With others in the family earning, too, just let the worker 'figure it out for himself!'

That's why the Treasury Department has set new quotas for the current Pay-Roll Allotment Drive designed to reach new

money that's coming into the family income. Coming from millions of new workers... from women who never worked... from millions who never before earned anything like what they are getting today!

The current War Bond effort is built around the family unit, and we now urge you to organize your War Bond thinking on the basis of family incomes. For details, get in touch with your local War Finance Committee which will supply you with all material for the presentation of the new plan to your workers through your labor-management committees. Get this new family income plan working now!



This space is a contribution to America's all-out war effort by THE AMERICAN ORGANIST

### Mutterings of a G. I. Organist

By Cpl. CHARLES W. McMANIS  
An organbuilder who has completed "one year's Corporal punishment"

• Shall we do our darndest musically to stiffen G. I. upper-lips or shall we soften on Sunday the stiffness gained during the week? Shall we play them music to stir them to accomplishment, or shall we offer them doleful ditties of condolence? Read Plato on the subject.

Early in a recruit's training he learns that the army is prepared to give him what he needs, but not necessarily what he wants. Twenty-mile hikes with full-field equipment could hardly be classed as what a soldier pines for most. In turn, if we as musical dieticians know what diet is best for our patients, why don't we dish it out to them. The reader in civilian life need not answer; he's afraid he'll lose his job.

Assuming we agree that unstringing hearts is little short of treason, there is the question of how and by what this sabotage is caused. I have a sneaking suspicion we all know when we're dishing out the soup; we need not be told what is good. But sins against good taste in literature are more easily recognized than sins against registration. Unfortunately not a large percentage of organists are yet privileged to play organs designed for ensemble clarity; of the remaining number, many have had no opportunity to even hear what the well-designed ensemble sounds like. Some have been exposed suddenly to the 250-watt brilliance, their ears accustomed only to 10-watt, and have recoiled from the sudden glare to become staunch reactionaries. Others, of the timid soul type, not daring to disturb the congregation, treat reed and mixture stops as untouchables; they prefer to blow at the congregation with "foundation tone"—i.e., five to fifty ranks at 8' pitch. "Foundation" is the word! But why have a foundation if no superstructure is to be built on it? Foundations make good walls for social halls but it takes the super-

structure's upward sweep to provide the inspiration-to-aspiration that some of us feel in a cathedral-like building's reverberation of brilliant and colorful organ tone.

If you've got reeds, mutations, and mixtures, use the things. If you've got Tremulants and Celestes (and you have) go easy on them. It's near-treason not to uplift your congregation in time of war. Buoy them up with brilliance, don't bury them under an 8' layer of mud. The tone of a violin at close range, the call of a bugle at any range, fairly pulls a person out of himself. The brilliance penetrates every nerve, gearing him for action. And this is a time for action. Don't be a fuddy-duddy. Leave off the Grossfloete. Add Trumpets. Add mixtures. If you've got none of these, add 4' stops and 4' couplers. Be patriotic. Be a sport. Scintillate a little next Sunday.

result of complete ignorance, and historically are as incorrect as they are dull.

Who am I to tell such people how to play Bach? There is plenty the Old Man wrote that is not worth listening to even once. But there are great masterpieces which deal with life even as it exists today, and the public has a right to them without their being reduced to the mere skeletons of their original content. I can't put emotions into such people.

Nor can I tell choir-directors they have a poor sense of pitch and half the time don't know they have tenors who are off pitch, that their singers can't all sing with a quarter-tone vibrato and then expect it to sound pure. But when someone starts complaining about the infinitesimal amount the tempered scale is out, then it is time to call a halt and remove the beam from one's own eyes before complaining about a



MR. FINNEY'S IDEAL

Organ & choir in rear gallery, organ back of choir, Ruckpositiv toward congregation; Votivker-Holtkamp-Sparling, Cleveland, Ohio.

### Organ Arrangement for Processionals

Suggested by CHARLES H. FINNEY

• For processionals we should have a few ranks put on the side wall of the nave just back of the crossing, to keep the choristers on the beat; it would also be a great boon to congregational singing. My idea of a perfect arrangement is that in St. Philomena's, Cleveland; the organ is in the rear gallery, divided into left and right sections, with the console against the gallery rail at the front so the organist can see his choir for facility in directing, and then a Ruckpositiv hangs over the gallery rail. My second choice is somewhat the same arrangement in the front of the auditorium, but please hide the organist. Stops of the larger divisions could speak directly to the congregation, but accompanimental divisions speaking to the choir and assisting them should not be heard directly in the nave. [The reader is reminded of the use of microphones for carrying organ tone to distant parts of an auditorium needing it, as done by Dr. McAll; see April T.A.O. page 111.—Ed.]

### 'Not for Publication'

By BACH'S FRIEND

Who changed his mind upon T.A.O.'s urgent request

• Present-day Authorities on Bach, Beethoven and old music consist largely of people who are capable of memorizing all their works and submitting their caricatures to the public through records and concerts. Such people are miles away from the ideas those men expressed; they are doing unlimited harm in so representing them to a public that gets little or nothing out of it. Many of these men are swell people personally, but their interpretations of Bach are the

splinter.

I can't prove many things about Bach. Nor can scientists measure the weight of the sun. But like them, I can use such available evidence as there is and draw conclusions which satisfy other conditions so well that they cannot be far wrong. But it is a long course to follow, especially for those who refuse to hear.

### Another Newspaper Helps

By FRED H. PARKER

Dean of the music department of Columbia College

• Ten years or more ago D. A. Pressley, organist of Washington Street Methodist, Columbia, S.C., conceived the idea of a church-music section in a daily newspaper and approached S. L. Latimer, Jr., Editor of The State, about the plan. Mr. Latimer gave his full cooperation and organists were invited to send their Sunday service-programs by Friday of each week, for the Saturday church-music page. There was a splendid response, and the church-music page was established, listing preludes, anthems, responses, etc. In addition, The State publishes each week a story about a famous hymn, which has proved of interest; some of the young-people's societies report that they read the hymn story and then sing that hymn in their assembly.

The State through its church-music page has done much for church music, not only in Columbia but in all South Carolina, for it is a widely-read paper. In times like these, when paper is rationed, when Editors find it difficult to print all the things a newspaper should print, when space is at a premium, it is a particularly fine thing to have a church-music section. We are proud of The State and its Editor, Mr. Latimer.

## Fifty Years Ago

By Dr. HOMER D. BLANCHARD

• I am enclosing a Johnson stoplist, copied from some of Johnson's advertising, just because it seems like a good organ from any point of view. Pedal Organs in America were built to be used with couplers in those days because the type of music played then did not demand an independent Pedal. Note the justice done the strings this time. Note also the avoidance of weighty Diapason tone on the Great, which two Diapasons might have created; and the variety of 8' color in that division.

It also seems to me that three 4's on the Swell are a great advantage, far better than, say, a Geigenoctav and 4' flute. The Choir also has its 4's held up—two out of seven ranks. It is my guess, judging from other Johnson examples, that the full-Swell with its reeds just about balances the full-Great with its reeds. This means that no one voice is too loud, but that all go together to make a fine ensemble.

Personally I'll take the Quintadena any day, in preference to a synthetic; it can be used with Salicional, Voix Celeste, or Aeoline, to make a synthetic Oboe if necessary.

My experience as a listener so far has been that the use of three mixtures on the Great, instead of good 8' and 4' Trumpets plus one good mixture, depends on musical taste; but the final results in the long run depend on the ability of the serviceman to keep lots of mixture-ranks in tune. That is a real problem. I noticed in the big Baltimore Johnson, which hadn't been tuned or cleaned for years, the reeds were still good, while the mixtures were away out.

### Historically

ROCHESTER, N. Y.  
THIRD PRESBYTERIAN  
Johnson & Son, Op. 790

Installed, 1893

Data, from Johnson advertisement  
V-43. R-48. S-44. B-0. P-2692.

PEDAL: V-7. R-7. S-7.

32 QUINTATON 30

16 DIAPASON 30

BOURDON 30w

DULCIANA 30

8 FLUTE 30

VOLONCELLO 30m

16 TROMBONE 30r

GREAT: V-13. R-16. S-13.

UNEXPRESSIVE

16 DIAPASON 61

8 DIAPASON 61

DOPPELFLOETE 61

SPITZFLOETE 61

GAMBA 61

DOLCE 61

4 OCTAVE 61

FL. TRAVERSO 61



ARTHUR W. QUIMBY  
who is giving complete-Bach in 32 recitals over a  
3-year period in Connecticut College

### EXPRESSIVE (with Choir)

2 2/3 TWELFTH 61

2 FIFTEENTH 61

IV MIXTURE 244

8 TRUMPET 61

4 CLARION 61

SWELL: V-16. R-18. S-16.

16 Bourdon Bass 12

BOURDON tc 49

8 DIAPASON 61

STOPPED FLUTE 61

QUINTADENA 61

SALICIONAL 54\*

AEOLINE 61

VOIX CELESTE tc 49

4 FLUTE h 61

VIOLIN 61

GEMSHORN 61

FLAUTINO 61

III DOLCE CORNET 183

16 FAGOTTO 61

8 CORNOPEAN 61

OBOE 61

VOX HUMANA 61

Tremulant

\*Low 7 from Quintadena.

CHOIR: V-7. R-7. S-7.

8 GEIGENPRIN. 61

MELODIA 61w

DULCIANA 61

4 FLUTE D'AMOUR 61wm

FUGARA 61

2 PICCOLO 61

8 CLARINET 61

Tremulant

COUPLERS 7:

Ped.: G. S. C.

Gt.: S-8-4. C.

Ch.: S.

Crescendos 2: GC. S.

Reversibles 1: G-P.

Ensembles 10: Pedal Piano\*, Forte;

Great Piano\*, Mezzo\*, Forte; Swell

Piano\*, Mezzo Piano\*, Mezzo Forte\*,

Forte; Choir Forte; \*are called "double

acting."

Accessories: Bellows Signal, Pedal Check, Great Separation (whatever that is; perhaps for the enclosed vs. unenclosed work).

Action: Tracker-pneumatic for the Great and its couplers; relief pallets for Pedal, Swell, Choir.

Thanks to Edwin D. Clark, organist of the Church, we can report what happened to the Johnson. It was rebuilt in 1924 by Buhl & Blashfield, with only minor changes, and later an Echo Organ of six ranks & Chimes was added. The 1924 changes:

Pedal: 16' Diapason and 16' & 8' Bourdon were added, borrowed from the Great and Swell.

Great: 2 2/3' Twelfth was changed into an 8' Gemshorn, 8' Trumpet was changed to 8' Tuba, 8' Diapason was called 8' Diapason-2 and a new 8' Diapason-1 was added; 8' & 4' Harp & Celesta were added.

Swell: 16' split Bourdon was put back on one stop, 4' Gemshorn was altered to 8' Viole Celeste, and an 8' English Horn was added.

Choir: 4' Fugara became an 8' Flute Dolce, 2' Piccolo was dropped in favor of 8' Unda Maris.

### Let's Drop 'Dedication'

• In connection with stoplists or mentions of new organs T.A.O. has used Dedicated to refer to the first important formal use of the instrument, irrespective of the facts that that word is also used by many to mean consecrate and some churches do not consecrate anything for religious uses until it has been paid for in full. T.A.O. has not tried to report whether or not organs have been paid for, intending merely to indicate the date when the instrument was first used in an important way, which usually implied a recital. The date when an instrument is paid for and may therefore be consecrated is of no importance in the record of organ-building and T.A.O. will continue to date instruments from their first use in recital; but in the interests of harmony and for the sake of those who are as fussy in their choice of words that appeal especially to them as T.A.O. is similarly in some of its words, an effort will be made in the future to substitute the words First Used or First Recital for the possibly misunderstood word Dedicated. So far as we know, the correct word Consecrated has never been used in any T.A.O. records. The reverend pastor of the First Methodist, Beaumont, Texas, requests the statement in these pages that the new instrument has not yet been paid for and therefore by church regulation could not have been consecrated, or dedicated if we consider the words synonymous. Our thanks to Mrs. J. D. Simmons, organist of the Church, for calling this to our attention and thus enabling us to take one more step in the direction of accuracy in these pages; we can never attain absolute accuracy but we must continue to try. Items already in type will not be changed; the new designations accordingly may not be fully in effect for a month or two.—ED.

### Arthur W. Quimby

• will play complete-Bach in 32 half-hour programs over a period of three years in Connecticut College, New London, on Wednesdays at twilight. Fuller details not available.



## Huron, Ohio, Vespers

Played by Famee E. Shisler

• Famee E. Shisler (Mrs. W. R., wife of the minister) is giving a series of monthly vespers in First Evangelical, Huron, Ohio, as guest-organist for Mrs. Scott, organist of the Church. "We do not have evening services anywhere in town; my aim is to provide a quiet hour of worship and meditation, using the best in organ music, for the whole community. Fifteen minutes before the service the candles are lighted; electric lights are on until the service begins, when only the candles are lighted."

"When it is time to begin, Mr. Shisler enters the pulpit and I take my place at the organ. When he has finished his part of the service, I begin mine. There is an atmosphere of peace and restfulness, and sometimes exaltation—although perhaps that is only in my own heart. We try to maintain a serene, hopeful atmosphere, in which the twilight hour and candle-lighting help."

"I realize that others could make a very beautiful service with a fine modern organ, but I am hampered by an inadequate organ and spend hours & hours trying to find the best registration. There is no offering; the service closes with prayer and benediction, spoken quietly—not pompously or in preacher-like tone, and this is followed by a very quiet organ response. There is no postlude. This gives the final touch of beauty and quietness. The services never take longer than one hour."

The organ is only a one-manual, with no helpful accessories. "It takes hours of work and planning to registrate effectively." The first program used a salutation (brief minister & congregation response) and doxology, but these two were omitted from later programs as spoiling the effect of quiet meditation. Each program began with a brief Scripture reading and prayer, closed with benediction and organ response.

### November Service

(Call to worship, Salutation, Doxology, Prayer, Psalms 148, 150)

Widor, 4: Mvt. 6

Dupre, Prayer & Adoration

Haydn, Thy Marvelous Work

Clokey, Cheerful Fire

Wind in the Chimney

Grandmother Knitting

Boellmann's Suite Gothique

(Benediction, Organ response)

### December ("The Nativity")

(Luke 1: 46-56, Prayer, Luke 2: 7)

Reger, Virgin's Lullaby

(Luke 2: 8)

Clokey, Shepherds Watching

(Luke 2: 9-14)

Harrison, Gloria in Excelsis

Chaffin, Joyous Christmas Bells

(Matt. 2: 1-11)

Karg-Elert, Adoration of Magi

(Isaiah 9: 6)

Brahms, Rose Breaks into Bloom

(Isaiah 40: 11)

Handel, He Shall Feed His Flock

(Psalm 117)

Dubois, Praise Be Unto God

(Benediction, Organ response)

For this service the interludial Scripture verses were read by Mrs. Shisler's son from the rear gallery.

### January

(Scripture, Prayer)

Bach, Toccata Dm

Old Year Has Passed

Prelude Bm

Boellmann, Priere Notre Dame

Clerambault, Prelude

Franck, Piece Heroique

(Benediction, Organ amen)

This service was played by Mrs. Shisler's daughter, Famee Lorene Shisler.



LYNNWOOD FARNAM

played his last piece of organ music on Oct. 12, 1930, Bach's Prelude & Fugue Em.

### February

(Scripture, Prayer)

Bach, Prelude Em

Lemaigre, Magnificat Dm

Bach, In Thee Lord Have I Put

Prelude Ef

Bubeck, Meditation

Saint-Saens, Nightingale & Rose

Guilmant, Son. 3: Allegro

(Benediction, Organ amen)

### May

Clokey, Three Mountain Sketches

Rowley, Wind

Stebbins, In Summer

Rasbach, Trees

Bach, Rejoice Ye Christians

For this last service Mrs. Shisler compiled five readings, mostly Scriptural, dealing with the subject-matter of the music to follow, the fourth reading including parts of two poems on trees; service began with the first reading, closed with benediction. Mimeographed programs carried the closing sentences of each reading, giving the key to the thought of the music.

### Cover-Plate

• The Art of Organ Building by Dom Bedos is probably the world's most famous book on organbuilding. Studied closely, our Cover-Plate from that work shows that not a single element of the ornamentation surrounding the pipes was used more than once—and that's baroque for you; a modern architect would be consigned to perdition if he did it.

L'Art du Facteur d'Orgues, par D. Bedos de Celles, Benedictin, is not a separate book on organbuilding; instead it is part of an encyclopedia of arts & sciences, begun and finished we don't know when. But Book 9 in the series begins Dom Bedos' work on organbuilding and contains 536 pages plus innumerable drawings, many of them so large that they are printed on separate sheets and folded into the book; one such is 21" wide and 32" high. The volume is 12" x 17½" x 3" thick and weighs 12¾ pounds; it was published in 1766, in French.

The second volume is not called Book 10 but "Book 9, Part 2," and it finishes organbuilding in about a third of the complete book, and then goes on to treat other subjects by other authors, including Plumbing, etc., Astronomical Instruments, New

Method for Dividing Instruments of Mathematics and Astronomie, and Description of a Microscope. This Part 2 was not published till 1778, so its preparation must have taken a dozen years.

Dom Bedos calls the little forward organ (our Cover-Plate) a Positif, though it looks as though the console was between it and the main case and that therefore we'd call it a Reuckpositiv; anybody who wishes may fight about that.

T.A.O.'s Dom Bedos books were the gift of the late Dr. George Ashdown Audsley, whose two volumes on the Art of Organ Building will probably ever remain the finest in the world; such writing as he did, and such supremely fine drawings as he made, together with the beautiful photographs, can hardly ever again be matched. It was Dr. Audsley's opinion that not more than two or three other sets of the Dom Bedos were owned by Americans; we do not know about that, nor do we know whether it is true, as some have said, that the work has been translated and published in English; we have heard rumors of such an edition but have never heard direct from anyone owning or having seen such.—Ed.

### American Composers: November

• Rene L. Becker, born on a Nov. 7, Bischheim, France.

Firmin Swinnen, Nov. 12, Montaigne, Belg.; concert organist for Du Pont estate, Wilmington, Del.

George W. Chadwick, Nov. 13, 1854, Lowell, Mass., died April 4, 1931, Boston; organist and teacher.

Edward F. Johnston, Nov. 16, 1879, Edinburgh, Scotland, died Sept. 4, 1919, New York.

(Perhaps some of Lynnwood Farnam's friends or pupils may choose to mark his passing, Nov. 23, 1930. He was born Jan. 13, 1885, in Sutton, Quebec, Canada; the last piece he ever played was Bach's short 'cathedral' Prelude & Fugue Em, the finale of his Oct. 12, 1930, recital in Holy Communion, New York, probably played at about 3:20, certainly played under great pain from the cancer that closed his epoch-making career. Mr. Farnam thought little of the Toccata, published posthumously, which many of his friends play; it is doubtful if he would thank them for playing it in tribute to him now.)

### Bethlehem Bach Choir

• this year numbered 199 voices—71s. 56c. 33t. 39b. Thirteen of the men returned for the festival, on leave from military service. Lilly J. Geisinger, a soprano, has been in the choir 41 years; seven have been members for 30 years or more, two of them 39 years; thirty-one have been with the choir from 20 to 29 years, forty-four from 10 to 19 years, eighty-seven 2 to 9 years, and this was the first year for twenty-nine. The trombone choir numbered 5s. 3a. 5t. 6b. Orchestra included 37 players—22 strings, 10 woodwinds, 4 brass, 1 tympani. Dr. T. Edgar Shields is organist: E. Power Biggs was guest-organist for a brief recital this year. The "Mass" has been sung 34 times, "St. Matthew" 6, "Christmas Oratorio" 6, "St. John" 4, "Magnificat" 6; 78 cantatas were given 125 performances, many of them sung only once, but "Strike O Strike" was done 6 times. Ifor Jones is conductor.

### Lynnwood Farnam Data Wanted

• John G. Greene, 26 Gramercy Park, New York 3, N.Y., is writing "a brief memoir" on Farnam and wants reminiscences and "letters written by Mr. Farnam and other materials in his own handwriting," which he will copy and return by registered mail to their owners.



## Dr. Marshall Bidwell's Recitals

1942-1943 Season Summary

• Carnegie Hall, Pittsburgh, has issued its annual booklet of recital programs by Dr. Bidwell on the 4-126 Aeolian-Skinner in Carnegie Music Hall, from recital No. 3472, Oct. 3, 1942, to No. 3545, June 27, 1943, programs Saturdays at 8:15 and Sundays at 4:00. The booklet gives the following data prepared by Dr. Bidwell:

48 Seasons completed;  
74 Recitals, etc.;  
982 Compositions, including  
855 Organ solos, representing  
275 Composers, among whom were  
125 Americans;  
83 First-performances in the series.  
Dr. Bidwell lists the composers represented most frequently:

138 Bach  
32 Handel  
20 Widor  
18 Mendelssohn  
16 Beethoven, Wagner  
14 Schubert  
12 Edmundson  
11 Vienne  
10 Franck, Gaul, Guilmant, Tchaikowsky  
9 Brahms  
8 Debussy, Grieg

From the 14-page index of compositions performed we note some of the American and less commonplace pieces:

Banks, Imaginary Folksong  
Barnes, Gregorian Toccata  
Bedell, Berceuse & Priere, Grand Choeur Fm,  
Noel Provencal, Noel with Variations,  
Toccata Basse, Toccata Francaise.

Bidwell, Evening Idyl, Reverie on Handel  
1<sup>me</sup>me, Songs of 1865.

Biggs, Toccata  
Bingham, Intercession, Twilight at Fiesole.  
Bonnet, Caprice Heroique, Concert Variations, Elves, Reverie, Romance sans Paroles.

Bornschein, French Clock  
Borowski, Son.1: Finale  
Brown, Improvisation & Melody  
Cadman, At Dawning, Caprice, Land of Sky Blue Water.

Clokey, Canyon Walls, Cat, Old French Clock, Old Irish Air.

Coke-Jephcott, Variation & Toccata

Crocker, Lenten Cavatina

d'Antalffy, Sportive Fauns

DeLamarter, Carillon

Dethier, The Brook, Christmas.

Dickinson, Old Dutch Lullaby

Diggle, Christmas Carologue, Concert

Scherzo.

Edmundson, Apostolic Symphony, Danse Gracieuse, Easter Prelude, Easter Spring

Song, Elfin Dance, Epiphany, In Dulci Jubilo, Bells Through the Trees, Vom Himmel Hoch, Fairest Lord Jesus, Begin My Tongue.

Elmore, Donkey Dance

Fairclough, Eventide

Farnam, Toccata

Federlein, Scherzo-Pastorale

Ferrata, Nocturne

Floyd, Anno Domini, Antiphon on Litany, In the Hour of Trial, Prelude Veni Emmanuel, Song Prelude on Netherlands, Tone Shadows.

Foote, Christmas

Fysiager, Liberty March

Gaul, All Saints Day, Ancient Hebrew Song, Ave Maris Stella, Chant for Dead Heroes, Christmas Dance, Easter on Mt. Rubidoux, Moravian Morning Star, Negro Once Sang, Yasnaya Polyana.

Hopkinson, Enraptured I Gaze, Washington's March.

James, Meditation Ste. Clotilde

Jenkins, Dawn, Festivity.

Jennings, Prelude-Sarabande-Fugue

Johnson, Three Short Pastels

Johnston, Evensong, Resurrection Morn.

Kinder, Caprice

Kramer, Concert Piece Dm, Eklog.

Macfarlane, America the Beautiful, Evening Bells, Scotch Fantasy, Spring Song.

Maelkelberghe, Triptych

Matthews, Toccata Gm

McAmis, Dreams

McKinley, Cantilena, St. Clement.

Murphree, Humoresque Americana

Nash, Water Sprites

Nevin, l'Arlequin, Will o' Wisp.

Norden, Song of Drum, Song of Night.

Parker, Allegretto Efm

Poister, Christmas Cradle Song

Purvis, Communion, Kyrie Eleison.

Ravanello, Christus Resurrexit

Rogers, Concert Overture Bm

Russell, Bells of St. Anne

Saxton, Carl Rhapsody

Schminke, Marche Russe

Shelley, Fanfare d'Orgue

Smith, Spring Morn

Sowerby, Carillon, Comes Autumn Time, Rejoice Ye Pure.

Stebbins, Lifting Springtime, Swan.

Stoughton, In Fairyland

Swinnen, Sunshine Toccata

Taylor, Looking-Glass Dedication

Verrees, Intermezzo

Weaver, Squirrel

Whitmer, King of Glory, Two Christmas

Folksongs.

Willan, Int.-Passacaglia-Fugue

Yon, American Rhapsody, Christmas in Sicily, Concert Study, Gesu Bambino, Humor-



DR. MARSHALL BIDWELL  
whose weekly recitals in Carnegie Institute, Pittsburgh, are a monumental achievement.

esque, Hymn of Glory.

The booklet contains 150 pages, adequately indexed, with voluminous program-notes; copies available at 50¢.

## Claude L. Murphree

• of the University of Florida has been giving courses in English and in modern European history for army air-force cadets and the army specialized-training program. He resumed his University recitals Sept. 26. Sept. 12 his First Baptist, Gainesville, burned its mortgage and dedicated its edifice, in a program almost exactly duplicating that first given in the new Church, Sept. 14, 1924:

\*Wagner, Pilgrims Chorus  
Children of heavenly King, Dale  
s. Come unto Me, Handel  
s. Good Shepherd, Malotte  
Dubois, Triumphant March  
\*\*Mendelssohn, Son.1: Adagio  
Angels' song, Shelley  
s. My Task, Ashford  
Guilmant, Son.5: Allegro

The following Sunday, Sept. 19, Mr. Murphree marked his own 19th anniversary with the Church, playing the following of his own compositions: American Folkhymn, Pastorale, Consecration, Processional, Humoresque Americana, Blessed Assurance.

## Got a Spare Dime?

• If you have, buy a war stamp. Don't be deterred by the fact that the current national budget has been discovered to include inexcusable funds for totally unnecessary expenditures; politicians have always been like that. Members of the organ profession are already actually out there in the war zones; they'll never come back if we fail them. So ignore crooked politics and think only of straight shooting. Give up going to the movies this week and buy war stamps instead.

## You Are Requested

• by the National Publishers Association not to burn or throw away your magazines and newspapers but to save them for your local Salvation Army or junk-man. Don't give them to any government agency, or the taxpayer's money will be used to collect, assort, and dispose of them, thus increasing taxes. Give them to the S.A. or your junk-man, who will handle them without cost to the tax-payer. The conservation of waste paper is urgent, says the N.P.A.

## Three Symbols of the Progressive Organist

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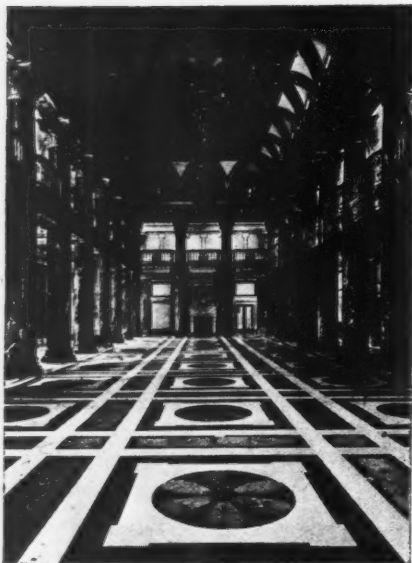
## 1944 Examinations

May 3 (Choirmaster) — May 25 and 26 (Associate and Fellow)

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Look Again: No. 1

at the foyer of Music Hall, Carnegie Institute, Pittsburgh, Pa., where Dr. Charles Heinroth, a quarter of a century ago had already been giving recitals a dozen years, and where Dr. Marshall Bidwell carries on as usual. Possibly America's vastest aggregate organ-recital audiences cross this foyer every season; they've been doing it since Nov. 6, 1895, when Frederick Archer gave the first recital.



### This month's PROGRAMS

Unless a program has special character as elsewhere defined it can be published in T.A.O. only when received in time for advance publication; closing date is 14th or 15th of month prior to date of playing.

- **ROBERT LEECH BEDELL**  
Brooklyn, Museum, WNYC Broadcasts  
Oct. 6, 13, 10:15 a.m., e.w.t.  
\*Borowski, Son.1: Allegro  
Bedell, Canzone  
Bach, Fugue G  
Dickinson, Berceuse  
Mozart, Fantasia Fm  
\*Liszt, Bach Fantasia & Fugue  
Bedell, Reverie Improvisation  
Hollins, Trumpet Minuet  
Stoughton, Chinese Garden  
Widor, 3: Marche  
Dr. Bedell broadcasts every Wednesday, same hour, same station.
- **DR. MARSHALL BIDWELL**  
Carnegie Hall, Pittsburgh  
Oct. 2, 8:15, Oct. 3, 4:00  
\*Saint-Saens, Fantasia Ef  
Brahms, Sym.1: Andante  
Lorillet, Giga  
Bach, Toccata & Fugue Dm  
DeLamarter, Three Nocturnes  
Reger, Variations & Fugue  
Ducasse, Pastorale  
Beethoven, Turkish March  
Purvis, Idyl  
Candlyn, Tuba Theme  
\*Thomas, Raymond Overture  
ar.Bruch, Kol Nedrei  
Bach, Badinerie; Fugue on Corelli Theme.  
Sibelius, Swan of Tuonela  
De Mereaux, Toccata E  
Russell, Up the Saguenay  
Song of Basket-Weaver  
Soderman, Swedish Military March  
Hyde, Evening Song  
d'Antalfy, Sportive Fauns

Dr. Bidwell prefaces the Sunday program with "Star Spangled Banner" and begins the second section with the British and Canadian national anthems.

- **WALTER BLODGETT**  
Cleveland, Museum of Art  
Oct. 3, 10, 17, 24, 31 (hour not named)  
Purcell, Trumpet Tune & Air  
Bach's Sonata 1  
Milhaud, Pastorale  
Reger, Introduction & Passacaglia Dm  
Mr. Blodgett follows the usual custom and plays the same program every Sunday of the given month.
- **ISABEL D. FERRIS**  
Chambersburg, Central Presbyterian  
Oct. 10, 4:00  
Bach, We Thank Thee; Come Sweet Death; Fugue D.  
Franck, Piece Heroique  
Schubert, Ave Maria  
Boellmann, Ronde Francaise  
Guilmant, Son. Op.56: Adagio  
Middelschulte, Perpetuum Mobile  
Lucke, Allegretto  
McAmis, Dreams  
Mulet, Tu Es Petra  
Day subject to change.
- **HAROLD G. FINK**  
New York, Fordham Lutheran  
Oct. 24, 4:00  
Widor's Sixth (complete)

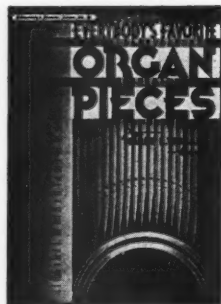
Karg-Elert, Now Thank We All  
Lemare, Vesper Chimes  
d'Antalfy, Drifting Clouds  
Trad., Londonderry Air  
Mulet, Thou Art the Rock  
Offering will be taken for benefit of the Red Cross.

- **THOMAS H. WEBBER**  
Memphis, Idlewild Presbyterian  
Oct. 24, 3:30  
Verrees, O God Our Help  
Demereaux, Toccata  
Bach, Air for G-String  
Walond, Int. & Allegro  
Saint-Saens, Swan  
Guilmant, Funeral March & Chant  
Martini, Gavotte  
Read, Good King Wenceslas  
Bingham, Twilight at Fiesole  
Vierne, Impromptu  
Schoenberg, Finale

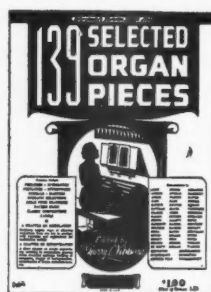
### Tut Tut, No Can Do

• The Blue Network of the Radio Corporation of America, always tenderly solicitous of the scandalous scoundrels in Washington, has told Winchell and Pearson that they must not make "derogatory" remarks "about any member of congress or any other person holding public office." Hitler's henchmen began that mild way too—muzzling criticism.

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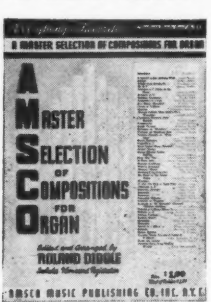
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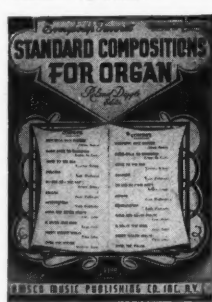
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**ATLANTA** —"Miss Crozier is one of America's most brilliant virtuosi of the organ. Her concert here was one of those occasions rare and beautiful for the lover of organ music, as well as the scholar of the art."—*THE ATLANTA JOURNAL*

**BIRMINGHAM (Ala.)** —"Crozier Plays Brilliant Program to Large and Appreciative Audience" (Headline).—*BIRMINGHAM POST*

**BIRMINGHAM (Ala.)** —"Rarely has a local audience heard the kind of organ recital that was given by Catharine Crozier. Her playing revealed remarkable registration, brilliance and sheer beauty."—*BIRMINGHAM NEWS*

**CHICAGO** —"Miss Crozier disclosed herself to be one of the most remarkable organists heard here in recent years. Her technical accomplishments, both on the manuals and pedals, leave nothing to the imagination, and she is at once an example and a lesson to her colleagues who are accustomed to stop in the middle of a phrase in order to change registration."—*Felix Borowski in the CHICAGO SUN*

**CINCINNATI** —"Miss Crozier played with individual style and a refined sense of timing, rhythm, and expression. Her handling of the mechanics of the organ was unobtrusive, and her pedal passages were accomplished with phenomenal dexterity. She has great charm of manner and naturalness and ease of performance. Miss Crozier is an artist and merits the high position she holds among the virtuosos of the organ."—*CINCINNATI ENQUIRER*

**CINCINNATI** —"Miss Crozier gave a brilliant recital. The program embraced a wide variety of compositions and gave the artist opportunity to demonstrate her ability to make the most of the moderately small, but very effective new organ."—*CINCINNATI POST*

**MONTREAL** —"Crozier Recital Is Outstanding" (Headline).—"Miss Crozier proved to be one of the most accomplished organists who has been heard in this series. The organist has also a fine sculptural perception. She can build up a vast work like Bach's Toccata, Adagio and Fugue in C major, carry its breadth and its power, without ever falling into the usual fault of the organist under these circumstances. The fugue in this instance was a sheer joy to listen to. Miss Crozier kept the lightness and transparency of its texture, its nobility and its purity of line. But it was in five of Bach's choral preludes that the Rochester organist really demonstrated the full measure of her art as a colorist and as one who is unusually poetic and sensitive musically."—*Thomas Archer in the MONTREAL GAZETTE*

**MONTREAL** —"Miss Crozier's art is the essence of simplicity and restraint—the product of a rare technical mastery suffused by an artist's delicacy that was a continuous revelation."—*MONTREAL DAILY STAR*

**TOLEDO** —"Organ Artist Delighted 1,400 at Peristyle—Shows Keen Sense of Rhythm—Clear-cut Technique" (Headline).

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If you want to send him anything overseas for Christmas, you must mail it before Oct. 15 or the postoffice won't let you mail it at all without producing a letter from the soldier saying he wants you to mail it. It must not weigh more than five pounds, nor be longer than 15", nor exceed 36" in length & girth combined.

If you want to give him a subscription to his favorite magazine, the publisher must have your order and mail his gift-notice not later than Oct. 15, if he's overseas. Better not send such orders through subscription agencies or they'll be too late. All these restrictions apply to the army, not to the navy; and they are all so reasonable that compliance should be a pleasure.

"When I last wrote you I was in school; I have since graduated and am now a second lieutenant, medical administrative corps. I'm in a swell unit, the 32nd General Hospital at Camp Bowie, Texas, but am anxious to go overseas. Along with my special duties I play for services occasionally and have a small orchestra from among the men of the organization. We plan to have

a choir, using nurses and men. Music is greatly appreciated when you get afar off from here, so we are trying to get ready."—LT. JOHN RODGERS.

"Our base is on the fringe of the desert, near San Bernardino and Riverside, about two hours from Los Angeles, so it is a pretty good location. I have quite a respectable chorus of nurses and enlisted men; in spite of difficulties we are making progress."—CPL. CLAUDE MEANS.

"Our music schedule is rather routine at present but I'm planning some special programs for the fall, if only the men stay here long enough. That's the trouble with an army school; personnel changes too rapidly. But they aren't here to sing in my choirs, I keep telling myself. My wife has decided to come out here and join me, finishing her Cornell degree at Augustana; Cornell has given consent, so we may have a chance to be together after all. It's been a year and one week since our marriage, so we'll be grateful for even a short time together."—CPL. CHARLES H. CLARKE, Academic Squadron, Sioux Falls Air Base.

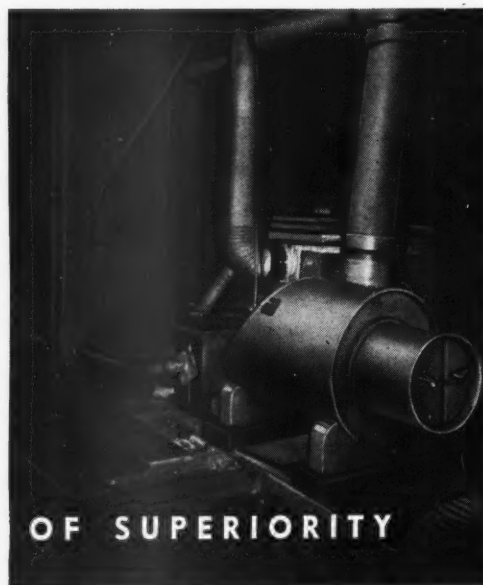
"Since May 12 I've been back with my family again, awaiting call to secondary flight training. Passed all the flight and ground tests for the primary course. But the war department decided to reorganize

our outfit, and so heaven and F.D.R. only know when I'll be called now. All a man can do is to enlist, and if the officials see fit to have him sit at home, that's fine & dandy with me."—HARRY B. WELLIVER, formerly head of organ department, State Teachers College, Minot, N.D., who enlisted long ago.

#### He Helps the Army Now

• "I resigned from the First Methodist, Lancaster, Penna., over a year ago and since that time have been working as an engineer in an Indianapolis war plant. With my new duties I gave little thought to church music beyond singing in a choir when the world, the flesh, and the devil didn't object too strenuously. I really enjoyed seeing again how church work looks & feels from the singer's viewpoint. But three weeks before Easter the organist resigned and I was appointed—Bethlehem Lutheran. The organ is a small Estey, the choir also is small but eager and capable, and well-balanced as wartime choirs go—6-6-3-5, and the 3-5 honest-to-goodness men. Choir sings throughout the year and includes another organist who can take over when I must be absent. The minister too plays the organ; he's a former chorister in the Westminster tradition, young, but capable and congenial."—T. COLE WATKINS.

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The following excerpts from an unsolicited letter from Mr. Richard Geiser of Seattle, Washington, who installed a Spencer ORGOBLO in his residence, proves the simplicity, quiet operation, and satisfactory service given by all ORGOBLOS, large and small.

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MEMBER OF THE FACULTY, SCHOOL OF SACRED MUSIC  
UNION THEOLOGICAL SEMINARY, JUILLIARD SUMMER SCHOOL

"Hugh Porter, who occupies an important place among American organists, came to Howard University last night to demonstrate a command of the instrument in recital that justified his distinguished reputation. He exacts from the organ a surprising flexibility. He makes it responsive to the rhythmical pulse. He exploits its inexhaustible capacities for color with taste, developing a limited but explicit vocabulary of effects. Finally, he is a discreet program maker, with a knowledge of the literature that discovers grateful works that nevertheless command the respect of serious lovers of art."—WASHINGTON HERALD



## TRANSCONTINENTAL TOUR IN FEBRUARY 1944

### *Some Quotations taken at random from Hugh Porter's Scrap-Book*

"The instinct for making the organ interesting."—THE CHICAGO EVENING POST.  
"An expert propagandist for his instrument."—THE WASHINGTON TIMES. "Received with waves of applause."—THE INDIANAPOLIS NEWS. "A skilled and sensitive musician."—THE WASHINGTON POST. "His understanding is as acute as is his interpretation gratifying."—NORFOLK VIRGINIA-PILOT. "He is one with the spirit of the piece."—NORFOLK LEDGER-DISPATCH. "The organ becomes the mouthpiece of a soul attuned to beautiful music."—HARRISBURG TELEGRAPH. "Selections of intrinsic beauty . . . glorified by skillful interpretations."—OMAHA WORLD-HERALD. "Minds and hearts of hearers were touched."—HARRISBURG TELEGRAPH. "Disclosed admirable musicianship, with command of technic on pedals and manuals."—NEW YORK SUN.

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a Nov. 12, Montaique, Belgium.

#### Summer Services in Washington

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\*Rowley, Song of Creation  
With verdure clad, Haydn  
Gate of life, Whitehead  
Matthews, Christe Redemptor  
\*Gilles, Prelude E  
With joyful song, Schvedov  
In Him we live, Baumgartner  
Karg-Elert, Now Thank We All  
\*Vierne, Choral  
How beautiful, Harker  
Praise, Rowley  
Franck, Piece Heroique  
\*Reger, Te Deum  
God is in everything, Clokey  
Cantate Domino D. Beach  
Karg-Elert, Lauda Sion  
\*Davies, Memorial Melody C  
Flanders Requiem, LaForge  
Souls of righteous, Noble  
Vierne, Marche Funebre

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\*Bingham, Agnus Dei  
O Lord most holy, Franck  
Greater love, Ireland  
Choveaux, Improvisation  
\*Howells, Psalm Prelude Dm  
Gird on thy sword, Holst

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### Lauren B. Sykes

A. A. G. O.

Organist-Choirmaster

First Christian Church  
Conductor, Multnomah A-Cappella Choir  
Portland, Oregon

### G. Russell Wing

M. S. M.

Organist and Director

First Congregational Church  
Long Beach, California



Lauds, Dyson  
Bingham, Choralprelude on Truro  
\*Bolzoni, Adagio  
I waited for the Lord, Mendelssohn  
In the year, Williams  
Bibl, Vision  
\*Whitlock, Pastorale  
Benedictus es Domine, Crandell  
Grant unto me, Brahms  
Whitlock, Exultemus  
\*Thiman, Hanover Improvisation  
Behold the tabernacle, Willan  
Forever Free, ar.Lefebvre  
Sowerby, Fanfare  
\*Noble, Melcombe Choralprelude  
s. The Heart Worships, Holst  
Rejoice in the Lord, Darke  
Mulet, Thou Art the Rock  
\*Malcingreau, Intermezzo  
Fierce was the wild billow, Noble  
Omnipotence, Schubert  
Parry, St. Ann Choralprelude  
\*Noble, Drumclog Choralprelude  
q. Beneath the shadow, Dickinson  
Praise my soul, Andrews  
Titcomb, Credo in Unum Deum

#### Seth Bingham's Selections

• Following are the organ pieces (with publishers indicated in the usual way) selected by Mr. Bingham for his Madison Avenue Presbyterian, New York, services, for Sept.-Oct.-Nov.:

Titelouze-g, Ave Maris Stella  
Bossi-kd, Prelude F  
Dupre-h, Antiphons 1,2,3,4  
Buxtehude-g, From God Will I Not  
Saxton-j, Song of Night  
Bingham-l, Sarabande  
Sowerby-h, Picardy Meditation  
Couperin-h, Chaconne  
Edmundson-h, Christus Nocte  
Bonnet-jl, Berceuse  
Foot-e-a, Canzonetta  
Purcell-h, Old Hundredth Voluntary  
Foot-e-a, Communion  
Bach, Credo  
Marchand-sp, Dialogue  
de Chambonnieres-h, Pavane  
Sowerby-c, Chorale & Fugue  
Bingham-g, Cathedral Strains  
Dupre-h, Ave Maris Stella  
Mottu, For Advent  
15 cent.-h, Moulin de Paris

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ALEXANDER SCHREINER made his first trans-continental tour of America last Spring, under the La Berge Management, appearing in some of the most important cities of the U. S. A. and Canada. He played to unusually large audiences and in many cities the largest audience ever to hear an American organ virtuoso. His success was instantaneous with both the public and the press. Nothing could describe any better than the following reviews the high quality of Mr. Schreiner's performances, as well as the enthusiasm with which he was received by his audience.

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**LITTLE ROCK (Arkansas)**—"He played with fine regard for the composer's profound musical qualities. A capacity audience attended."

**CINCINNATI**—"The depth of Mr. Schreiner's understanding of the Bach music was immediately felt. The interpretations were moving for their dignity, fineness of shading, and consistent flow of the language. Each musical line was set on with admirable coloring and meaning which evidenced first regard was for musicianship. Technical difficulties were so skillfully mastered that the instrument was forgotten in the reception of the beautifully expressed continuity."—*Mary Leighton in the ENQUIRER*

**TORONTO**—"Organist Schreiner Enchants Audience" (Headline). "No organist had ever faced such an autograph crush after a recital as Alexander Schreiner from Salt Lake City did on Saturday evening at Eaton Auditorium. The chief of three organists at the Mormon Tabernacle gave an exhibition of such fluent magic at keyboard and pedals that people mobbed about the console after the Casavant Society recital, as though the organ had been the shrine of some miracle."

"In a scintillating program dominated by Bach and Vierne, the organist left an indelible impression of Schreiner. His Bach Chorale-Prelude was exquisite tonal art."—*August Bridle in the DAILY STAR*

**TORONTO**—"As a master of footwork, he probably stands supreme."—*Hector Charlesworth in the GLOBE and MAIL*

**TORONTO**—"His interpretative genius is even greater than his splendid technique."—*Edward W. Woodson in the EVENING TELEGRAM*

**SAN JOSE**—"His Bach was clear as the most ardent Baroque devotee could have craved and it was full of sentiment as a summer breeze sweeping over a field of clover."—*LeRoy V. Brant in the MERCURY-HERALD*

**SAN DIEGO**—"Schreiner Wins Acclaim" (Headline). "One of the finest events ever presented here by the local chapter of the American Guild of Organists,—the large audience filling even the galleries of the Church."—*Constance Herreshoff in the SAN DIEGO UNION*

**MINNEAPOLIS**—"Schreiner proved himself a master of the great instrument, his chief gift being that of delivering genuine musical values from it, instead of dreamily playing around with registers and dynamics in the kind of trivial impressionism many organists indulge in."—*John K. Sherman in the STAR JOURNAL*

**DALLAS**—"Mr. Schreiner is the possessor of a startling technique. His rhythm is dynamic, his style classical and traditionally correct. He displayed an impeccable pedal facility."—*DALLAS MORNING NEWS*

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**Arturo Buzzi-Peccia**

• died Aug. 29 in New York. He was born Oct. 13, 1854, in Milan, Italy, came to America in 1898 to join the faculty of Chicago Conservatory. He was best known as a voice teacher and for his songs.

**Abel M. Decaux**

• died Aug. 11 in Paris. He was born in France in 1869 according to one authority, but was only 66 at his death according to another. In Paris he had been organist of the Sacred Heart and was associated with the Schola Cantorum; for 16 years he was on the faculty of the Eastman School of Music, Rochester, N.Y., retiring six years ago to return to France. He is survived by his widow and a daughter.

**Robert Baker**

M. S. M.

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NOVEMBER COMPOSERS: No. 2  
Edward F. Johnston, Nov. 16, 1879, Edinburg, Scotland; died Sept. 4, 1919, New York.

**Dr. Marshall Bidwell**

• resumes his Carnegie Music Hall recitals, Pittsburgh, Oct. 2 at 8:15. While on vacation he gave a recital in the First Congregational, Great Barrington, Mass., as part of the 200th anniversary celebration, opening the program with part of Guilman's Sonata 1 which Frederick Archer had used in his recital there just sixty years earlier when the 1883 4-60 Roosevelt was dedicated. Dr. Bidwell played the same organ, though it had been rebuilt some years ago by a local organ man; it was the first organ he ever heard and at the age of 15 he became assistant organist there, his home church. Tickets were sold at 50¢ each for his recital and the church was filled. Dr. Bidwell included in his program his own Evening Idyl, dedicated to his mother who for many years was a member of this church and its choir.

**The Facts of Life**

• "Our country is facing the most serious manpower shortage in its history," says the U. S. Chamber of Commerce in its report on what the Washington politicians have been doing. With intelligent and honest men in control in Washington at the peak of the first world-war, the tax-payers had to support only 917,760 on the government payroll; with the people now in control in Washington, the second world-war, not yet at its peak, finds the tax-payers compelled to support 3,030,058 on the government payroll.

**Unionism's Latest**

• The latest demand of labor-union musicians, voiced Sept. 9, is that within 60 days 160 network radio stations would be required to hire union "musicians." These stations have been getting their music programs from the networks. Perhaps we'd better call our armies back from Europe to fight the dictators here?

**Churches Damaged**

• German bombs damaged 13,895 British churches and church institutions, says the War Damage Commission as reported in the New York Times. Nobody protested when St. Paul's Cathedral got it; let those speedily shut up who have been crying aloud against possible damage of the same sort to St. Peter's in Rome or the Cathedral in Cologne.—Ed.

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MICHAEL STRANGE has taken the poems of Shelley, Keats, Poe, Whitman, Shakespeare, among others; the great words of the Old and New Testaments—with the great music of Bach, Beethoven, Tschaikowsky, Wagner, to mention only a few of the composers used—put them together and thus rediscovered an Art.

THIS meeting of word and sound, ancient as legend, now coming to us absolutely fresh in newly created relationships drawn from the infinite source of literature and music is the present Art of Michael Strange.

WHEN she stands beside an organ and tells us with her amazing intimate directness the Psalms of the Old Testament or the parables of the New, accompanied by the beautiful music of a Bach Chorale, she is a veritable modern Bard—even a Prophet. The beauty of her voice rises above the music, making itself heard, felt and comprehended as only great words beautifully spoken can be felt and comprehended, and in a manner so memorably compelling that the listener feels that he is hearing these words for the first time. The music floating in the background adds a dramatic profundity like the soaring vaults of a cathedral.

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a. Christ's Temptation  
St. Matthew Passion—Bach  
b. Christ's Ministry Begun and the First  
Miracle

—Frescobaldi

c. Sermon on the Mount  
Out of the Deep—Bach

d. The Foolish Virgins  
Sleepers Wake!—Bach

e. The Prodigal Son  
Rhapsody—Brahms

f. The Destruction of the Temple and of  
Jerusalem Foretold

g. The Last Supper and the Crucifixion  
Prelude to "Parsifal"—Wagner

### III.

The Thirteenth and Fourteenth Chap-  
ters of St. Paul to the Corinthians

### IV.

The Twenty-third Psalm  
Largo—Handel

### V.

Psalms 9 and 19  
Jesus, Joy of Man's Desiring—Bach

### VI.

Arrangement of Six Psalms  
Sarabande—Bach

### VII.

Selections from Isaiah

1. The Book of Esther  
—Bach

2. The Songs of Solomon  
L'Enfant Prodigue—Debussy

### VIII.

Selections from the Revelations  
—Moussorgsky, Liszt

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**Arthur Poister**

• has been finally released from defense-plant activities, to which he was shifted from the army some months ago, and will resume his rightful career again, including his teaching in Oberlin Conservatory, beginning Nov. 3.

**Lauren B. Sykes**

• of the First Methodist, Portland, Ore., has been appointed to the First Christian, Portland, a church that has already outgrown its comparatively new edifice and will build a new one as soon as the war is over. The organ is a 3-30 Morton, choirs include paid quartet, adult chorus, youth choir of 30, children's choir of 50.

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and see real beauty in an American organ-case—the one gracing the organ in the First Presbyterian, Greensburgh, Penna., where Dr. Gordon Balch Nevin (now on the faculty of Westminster College, New Wilmington, Penna.) was organist twenty-five years ago.

**George H. Fairclough**

• whose retirement was announced in August T.A.O. is remaining in St. Paul, Minn., until satisfactory arrangements can be made to sell his home there. The Church gave him a banquet, which some 150 former choristers attended, made him Organist Emeritus with continued unlimited use of the organ, and presented him with a check for close to two thousand dollars.

**Aeolian-Skinner Consolidates**

• It is a pleasure to make public the fact that G. Donald Harrison and his immediate associates have, during the past summer, scored another success in the technical reorganization of the Aeolian-Skinner Organ Co. Formerly the 104,167 outstanding shares of the Company were held exclusively by the Skinner Organ Co., 60%, and the Aeolian Co., 40%. The Aeolian Company's "entire holdings were purchased for cash and the shares subsequently retired, leaving the Skinner Organ Co. as the sole stockholder. The useful function of the Skinner Organ Co. as a holding corporation therefore ceased to exist and it was decided to dissolve the company, giving its stockholders an option to accept either share-for-share in Aeolian-Skinner, or cash at the same rate per share paid to the Aeolian Co. The final result leaves the Aeolian-Skinner Organ Co. Inc. with 34,100 shares outstanding, a large majority of which are held by officials and employees of the Company." Mr. Harrison remains as president & treasurer, Wm. E. Zeuch as vicepresident, Charles E. Lynch as assistant-treasurer. The Company is now engaged on war contracts in addition to its service & repair business; a small subsidiary, Old Harbor Mfg. Co., is handling certain essential civilian supplies formerly made of metal but now, due to shortages, made entirely of wood.

**Bruce H. Davis**

• has retired from the faculty of Oberlin Conservatory and moved to Miami, Fla., where he is organist of Trinity Episcopal.

**N. Lindsay Norden's**

• Reflection on the River, composed in June 1942, had its premier July 21 by Hans Kindler and his National Symphony, Washington, D.C.

**Theodore Schaefer**

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**T.A.O. SPECIFICATIONS**

- V—VOICE: An entity of tone under one control, one or more ranks of pipes.
- R—RANK: A set of pipes.
- S—STOP: Console mechanism controlling Voices, Borrowers, extensions, etc.
- B—BORROW: A second use of any Rank of pipes (Percussion excluded).
- P—PIPES: Percussion not included.

**DIVISIONS**

- A—Accompaniment  
B—Bombarde  
C—Choir  
D—Antiphonal  
E—Echo  
F—Fanfare  
G—Great  
H—Harmonic  
I—Celestial  
L—Solo  
N—String  
O—Orchestral  
P—Pedal  
R—Gregorian  
S—Swell  
T—Trombone  
U—Rückpositiv  
V—Positiv  
Y—Sanctuary

**VARIOUS**

- b—bars  
b—bearded  
b—brass  
bc—bottom C\*  
c—copper  
c—cylinders  
cc—cres. chamber  
d—double  
f—flat  
fr—free reed  
h—halving on pipe in the rank

**SCALES, ETC.**

- 4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.
- 14"—Diameter of cylindrical pipe.
- 41—Scale number.
- 12b—Based on No. 42 scale.
- 46-42—16-scale at mouth, 42 at top.
- 2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.
- 2/9m—Mouth-width covers 2/9th of circumference of pipe.
- 1/4u—Mouth cut-up is 1/4th.
- 17h—Scaled to halve on the 17th note.
- Dynamics indicated from ppp to fff.
- Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.
- \*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c<sup>4</sup> is still above the high octave but need not be considered here; each octave begins on C and ends on B.
- CCC-16', CCC-8', C-4', c<sup>4</sup>-2', c<sup>4</sup>-1', c<sup>3</sup>-6', c<sup>3</sup>-3'.

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